吉他效果與音箱模擬器

G3/G3X

操作手冊

十分感謝您購買ZOOM G3/G3X，請先仔細閱讀此手冊，以便您能學會並操作G3/G3X的所有功能。請將此手冊放置於方便拿取之處，當您需要的時候，能快速閱讀。

目錄

ZOOM 台灣總代理

海國樂器

安全注意事項/使用須知

安全注意事項

此說明書中，以下這些符號代表你必須注意及小心，預防意外發生。

Warning	這個符號代表非常危險事項，如果使用者忽略這個符號導致使用方式錯誤，將會造成自身受傷甚至死亡。
Caution	這個符號代表危險事項，如果使用者忽略此符號，可能會造成機器損壞及自身受傷。

其他符號

!	必要（強制性）之行為
⃠	禁止之行為

⚠ 警告

[AC變壓器之使用方式]

- ! 此設備只能使用ZOOM AD-16交流變壓器
- ⃠ 請勿使用任何會超出使用的插座功率與其電子線路設備的行為。當您在不同於本國電壓數值的國外地區時，請洽販售之商店諮詢適宜的AC變壓器使用方法。

[電池之使用方式]

- ! 請使用四顆傳統1.5伏特AA電池（鹼性電池或鎳氫電池）
- ! 謹慎閱讀電池上的安全注意事項。
- ! 當使用此主機時，務必蓋上電池蓋。

[警示]

- ⃠ 絕對禁止拆開主機或試圖改裝主機。

⚠ 使用須知

[產品操作]

- ! 請勿將機身摔落或受到嚴重外力碰撞。
- ! 避免異物（硬幣或是針）掉入和液體滲入機身。

[操作環境]

避免使用於以下環境

- ⃠ 氣溫太高或太低之處
- ⃠ 靠近發熱源如散熱器或火爐
- ⃠ 高溼度或濕氣重的地方
- ⃠ 過多的灰塵或砂石之處
- ⃠ 過度的震動搖晃之處

[AC電壓器操作]

- ! 當要將變壓器從插座上移除時，請抓緊電源插頭拔起，勿以拉扯電源線的方式。
- ! 當有打雷或是長時間不使用此機器時，請將變壓器插頭拔起。

[電池操作]

- ! 正確安裝電池的正負極
- ! 請注意電池的標示以確保選擇了正確規格。長時間不使用機器時，請將電池取出。
- ! 電池液滲出時請小心取出電池，並仔細將接頭沾染的部分擦拭乾淨。

[連接導線至輸出和輸出孔]

- ! 在連接和移除任何導線時請務必關閉電源
- ! 在移動機身時，請確認您已經移除所有的導線和電源線。

[音量]

- ⃠ 請勿長時間高音量使用。

使用須知

用電干擾

基於安全性的考量，GB/GBX 的設計可以避免內部電磁輻射影響外在環境，也能夠避免外部的干擾。然而，請勿將 GB/GBX 靠近容易受到電磁干擾或是放射強烈電磁波的設備，因為電磁波有可能無法完全隔絕。使用任何數位控制裝置，包含 GB/GBX，電磁干擾可能導致故障或是資料的毀損，請謹慎小心以降低損壞風險。

清潔

使用柔軟的乾布擦拭 GB/GBX 。如果需要可以稍微將布沾濕，不要使用磨蝕清潔劑、蠟或者溶劑（ 例如油漆稀釋劑或清潔酒精 ）。因為可能傷害或毀損表面。

故障

如機身發生損壞或故障狀況，請馬上拔除AC變壓器，關閉電源並拔掉所有導線聯絡你原購買的商家，告知其產品資訊(型號、序號)與故障狀況，並提供您的聯絡方式，等候商家通知。

版權聲明

- Windows與Windows 7 為微軟公司的註冊商標。
- Macintosh與Mac OS為蘋果電腦的註冊商標。
- 在此手冊中所有其他商品名稱、註冊商標、公司名稱皆屬於該公司擁有者所有。

特點

同時使用六種模擬效果器

你可以選取及安排多達六種你喜愛的效果器並同時使用。
操作音色選擇鍵(SCROLL keys)可以快速切換效果器的顯示。

單顆效果器般的直覺便利

三種效果器皆擁有獨立的顯示螢幕、參數旋鈕以及踏板開關，方便您直覺地操作。

模擬真實音箱音色

使用獨家開發的ZFX-IV DSP系統，方便調整出具豐富泛音與壓縮動態的真空管音箱音色。
細緻擬真的音色庫，能準確表現出細微的觸弦動態與音量控制。

結合你所喜愛的多元效果器音色

盡情組合超過一百種的效果類型，G3/G3X 即是一台綜合效果器，讓您隨意揮灑出創意音色。

與節奏機同步的錄音循環功能

錄音循環功能能與內建的節奏機同步，並且錄製40秒以上的樂句。

整合ZOOM的音色編輯與分享軟體

G3/G3X 能連接電腦，透過 ZOOM 的音色編輯與分享軟體，提供使用者改變效果器串接順序並且自行備份音色組與資料庫。
您可以進入ZOOM的官方網站(http://www.zoom.co.jp/)，進一步取得音色編輯與分享軟體的資訊。

常見名詞解釋

音色(Patch)

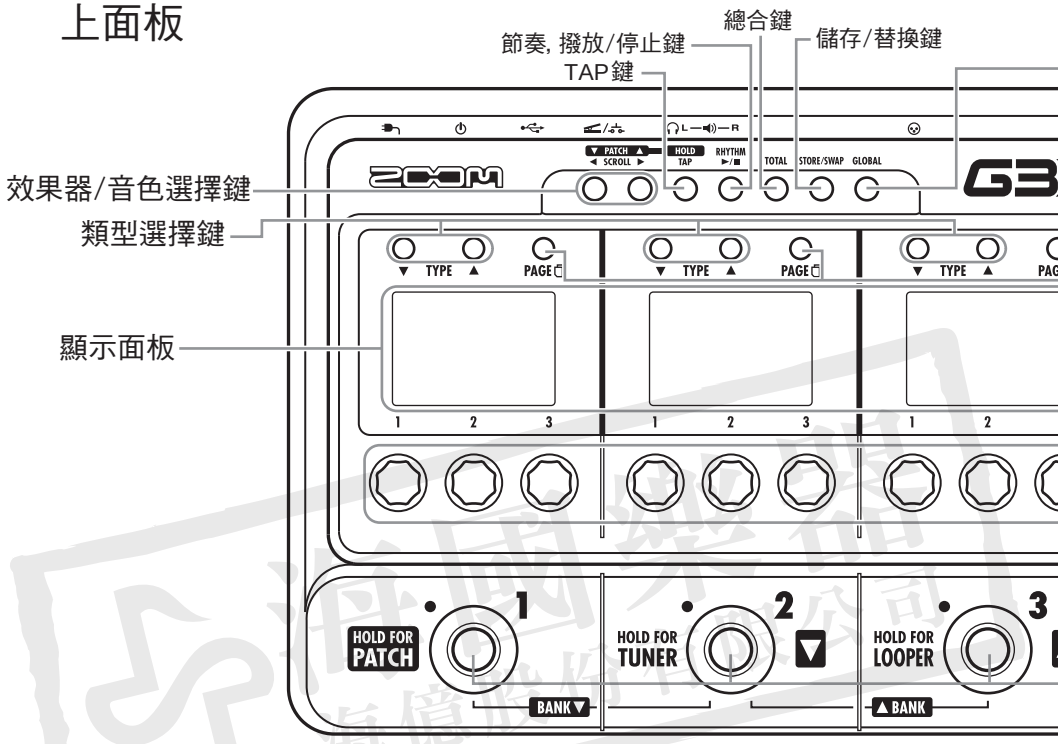
在 G3/G3X效果是以音色 (Patch) 做存取的，一個音色包括模組的開啟/關閉、選擇的效果種類以及效果參數的設定。在 G3/G3X 中可儲存高達100 種不同音色。

音色庫(Bank)

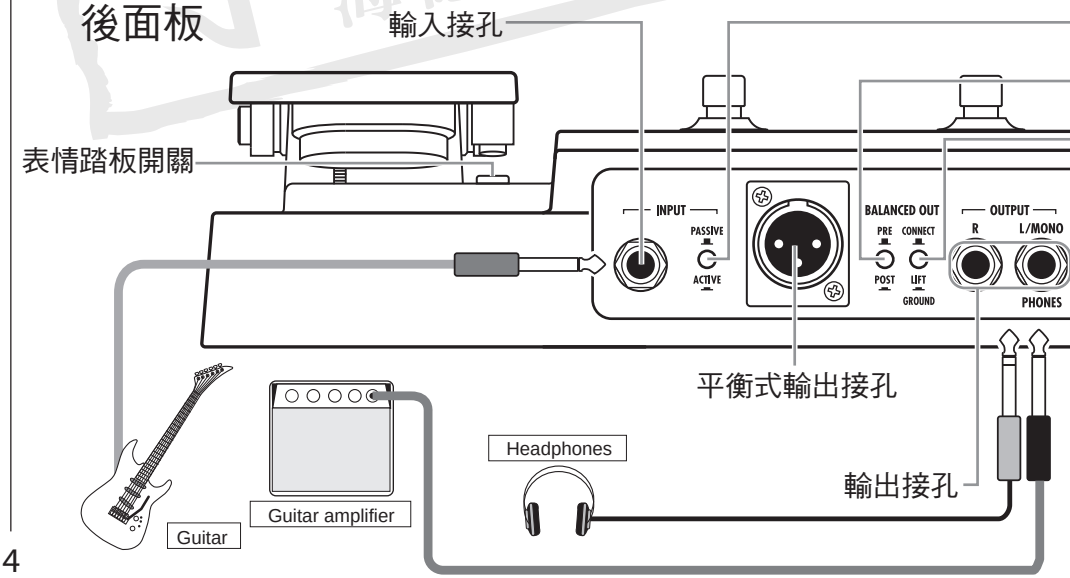
10個音色可設定為1個音色庫， G3/G3X總共有10 個音色庫，分別編號為字母A–J

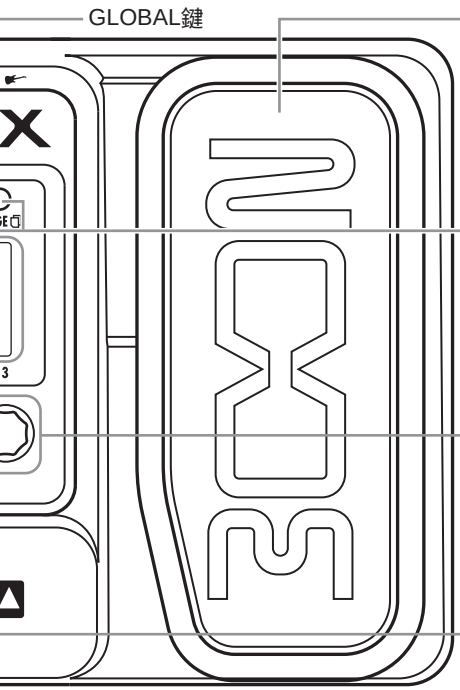
控制與功能/連接方式

上面板



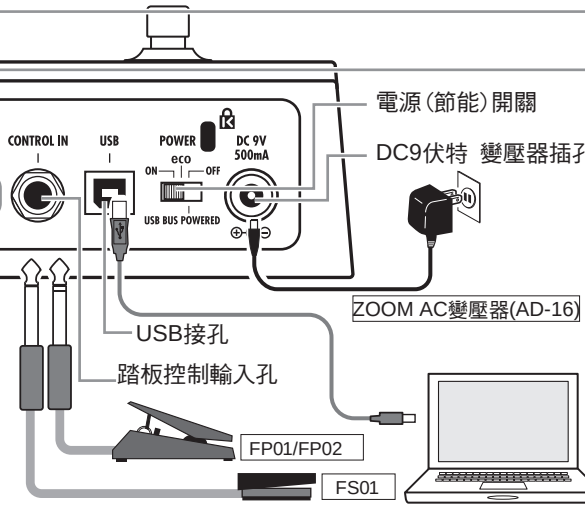
後面板





主動/被動 切換開關

此開關作為設定G3/G3X輸入阻抗類型，按下為「主動」，適用狀況為主動拾音器的樂器或在G3/G3X與樂器間尚有效果器串接情況下；未按下為「被動」，適用於被動拾音器的樂器。



PRE/POST 前/後 切換開關

此開關作為設定從平衡式輸出孔輸出的訊號起點。當按下為「POST狀態，訊號經G3/G3X的效果音色後輸出，未按下為「前」狀態，訊號會經G3/G3X的效果音色前輸出。

接地設定切換開關

此開關作為設定平衡輸出孔是否接地處理。當按下為「LIFT」狀態，訊號不從接地端輸出，未按下為「CONNECT」狀態，訊號會從接地端輸出。

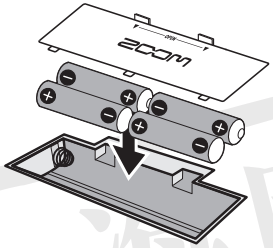
開啟電源與操作方式

開啟電源

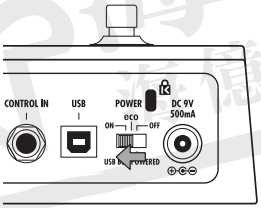
開啟電源前總是降低輸出音量

■ 使用電池供電時

放入電池於電池槽內

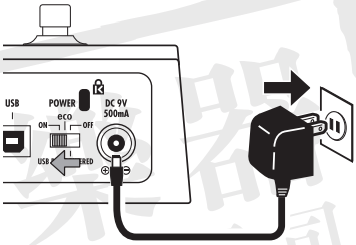


機身底部



■ 使用變壓器供電時

插上AC電壓器並開啟電源開關



開啟主機電源並調高其音量

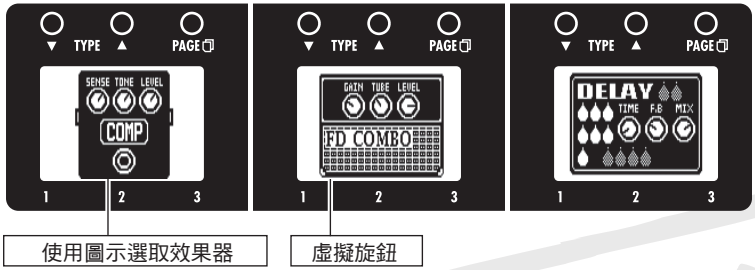
使用電源開關節能(eco)設定

如果 G3/G3X 在25分鐘內未被使用，將自動轉至待機狀態。

只要持續有樂器訊號輸入， G3/ G3X 將不會轉至待機狀態。

顯示資訊

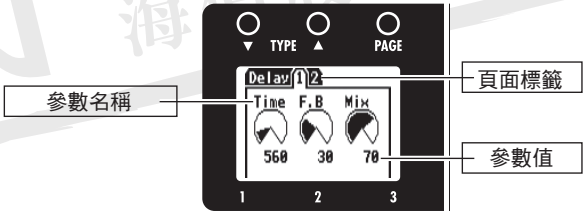
■ 首頁屏幕上顯示目前使用的音色



小秘訣

・ 隨著效果器參數值的改變，虛擬旋鈕位置也會跟著改變。

■ 編輯屏幕上顯示設定的參數值

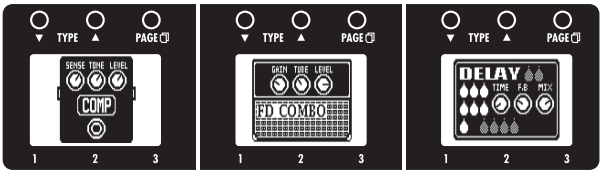


小秘訣

・ 若有四種以上的參數可供調整，將會顯示出頁面標籤。

調整效果器

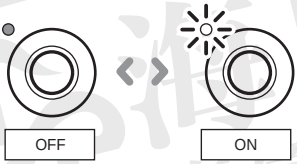
確認首頁屏幕顯示



1 開啟效果器開關

・按下 1, 2 和 3

・開啟或關閉效果器



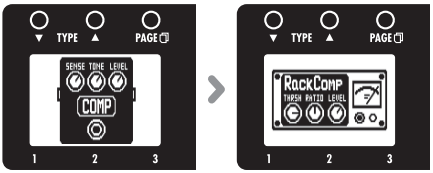
NOTE

- 燈號亮起表示該效果器開啟中
- 燈號熄滅表示該效果器關閉中

2 選擇效果器類型

・按下 ▼ TYPE ▲.

・改變效果器類型



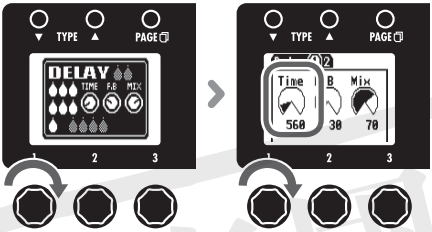
小秘訣

- 請參閱第33頁關於效果器類型與參數資訊。
- 當GLOBAL選單中自動儲存功能開啟時，所設定的調整將會自動儲存。

3 調整參數

- 轉動 1 2 和 3

- 當調整參數時，會顯示編輯屏幕



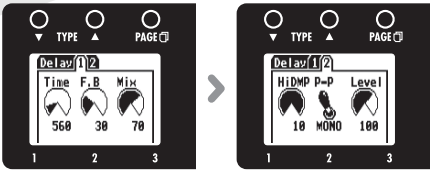
NOTE

- 效果器參數如時值、速率或其他參數若在節拍同步過的音符上，系統會設定預設值。

4 跳至指定頁面

- 按下 PAGE

- 跳至效果器第二頁



效果處理能力

G3/G3X 能夠組合您喜愛的三種效果器，但如果你想組合更多的效果器，勢必得耗用更多運算效能，如此一來將會超過 G3/G3X 能負荷的運算效能，您可以透過 G3/G3X 的「THRU」功能來組合外部效果器，顯示如左圖，此功能會bypass原本所設定的效果器組合，這樣可避免修改到已設定的效果器類型。

NOTE

- 效果器不管是開啟或關閉狀態都會耗用到運算效能。

小秘訣

- 音箱模擬與HD Reverb效果器需要更多的運算效能。

調整效果器

5 選擇效果器的顯示

・按下 ◄ SCROLL ►

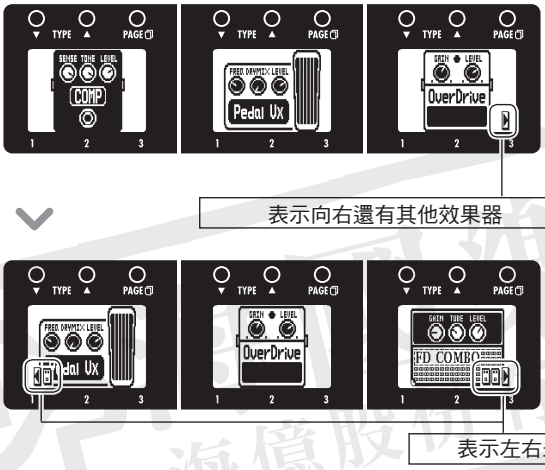
例如：按下 ►

小秘訣

您也可以使用腳踏開關來選擇：

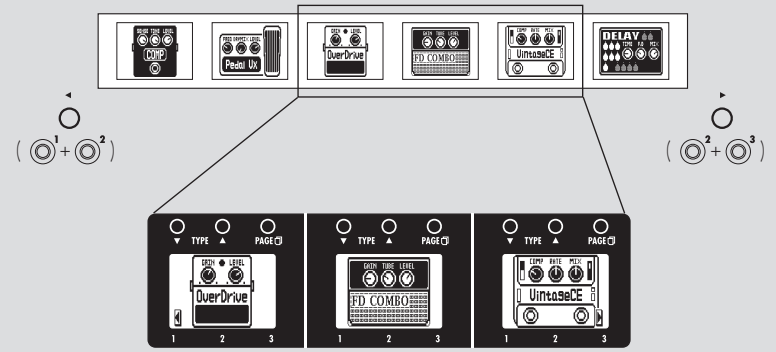
・向左捲動： 同時按下 1 和 2

・向右捲動： 同時按下 2 和 3



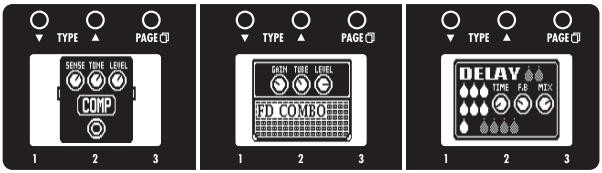
選擇效果器(SCROLL)功能

您可以在 GT/GTX 上同時使用六種效果器，屏幕上會顯示出其中三種。藉著選擇滾動(SCROLL)功能，您可以您可以自由選擇顯示任一部分的效果器串聯，也可瀏覽未顯示出來的效果器。



調整音色組

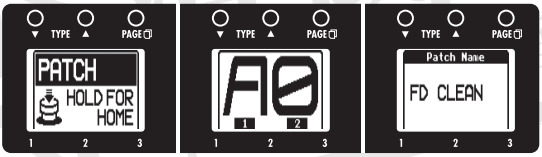
- 屏幕上顯示音色庫的對應號碼與名稱



1 啟動音色選項

- 長按下 HOLD FOR PATCH 1 一秒來啟動音色選項

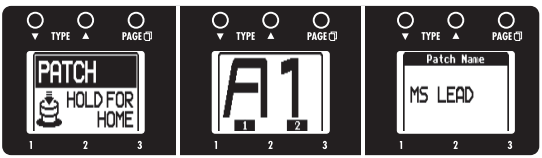
- 屏幕上顯示音色庫的對應號碼與名稱



2 變更音色

- 按下 2 來選擇上一個音色
- 按下 3 來選擇下一個音色
- 轉動中間效果器的 2

- 音色對應號碼與名稱改變



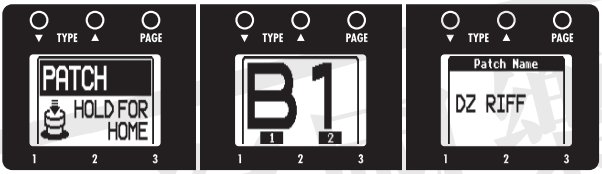
小秘訣

- 當長壓住 TAP 的時候，
  您也能透過使用音色選擇鍵來選擇音色。
  ◄ SCROLL ►

3 變更音色庫

- 同時按下 1 和 2 選擇上一組音色庫
- 同時按下 2 和 3 選擇下一組音色庫
- 轉動中間效果器的 1

- 音色庫對應號碼與名稱改變



NOTE

- 當同時按下兩個踏板按鍵，聲音轉換間會略慢些，所以盡量避免在同時按下兩個踏板時製造聲音。

4 跳回首頁屏幕

- 長按下 HOLD FOR PATCH 1 一秒即可

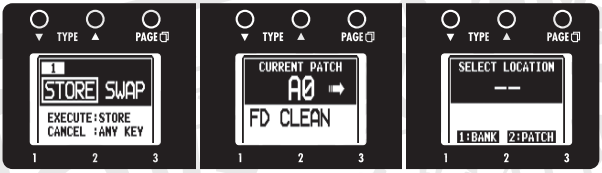
儲存音色

當自動儲存功能開啟時，所調整的效果器參數設定會自動儲存。

1 儲存或替換不同音色

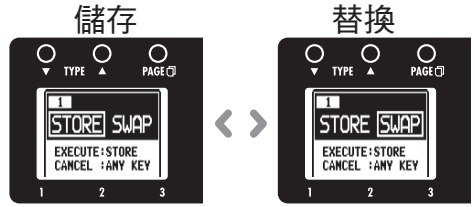
・按下 STORE/SWAP ○

・STORE/SWAP ○ 閃爍並且屏幕顯示如下



2 選擇要儲存或替換音色

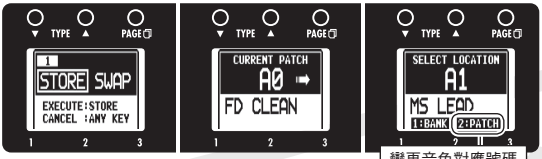
・轉動左邊效果器的 1 ◎ 選擇儲存或替換



3 選擇儲存或替換音色至何處

■ 儲存/替換會變更音色對應號碼

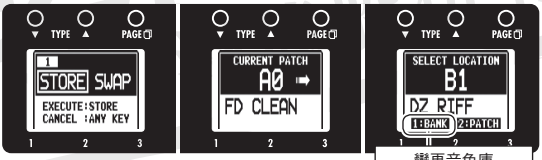
・轉動右邊效果器的 2



變更音色對應號碼

■ 儲存/替換會變更音色庫對應號碼

・轉動右邊效果器的 1



變更音色庫

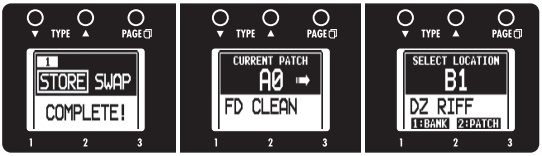
NOTE

・當GLOBAL選單的自動儲存功能開啟時，正在運作的音色不能被指定成音色庫。

4 完成儲存/替換音色動作

・按下 STORE/SWAP

・當完成儲存/替換動作後，將會開啟該音色。



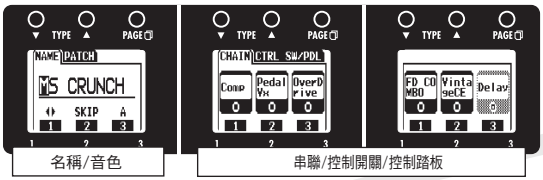
小秘訣

・若要取消儲存/替換動作，按 STORE/SWAP 以外的按鍵即可。

設定特定音色參數

1 啟動 TOTAL 選單

・按下 TOTAL



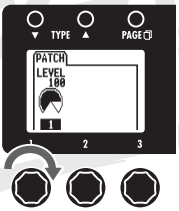
名稱/音色　　串聯/控制開關/控制踏板

NOTE

・在TOTAL 功能內，會將每個效果器設定好參數個別儲存。

2 調整音色輸出

・按下 PAGE 轉動左邊效果器的 1



NOTE

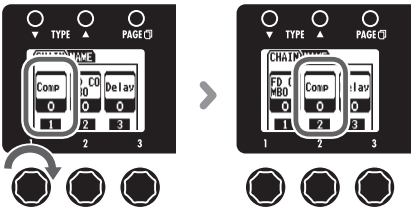
・調整範圍 0-120

小秘訣

・若要改變全部音色的整體音量，需要調整主音量。(請參閱第18頁)

3 變更效果器的連接順序

・轉動中間效果器的 1 2 3 來改變效果器位置。

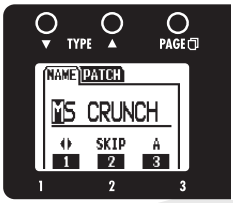


小秘訣

・關閉的效果器顯示為灰色。

4 變更音色名稱

・轉動左邊效果器的 1 2 3



1：轉動 1 來移動指標。

SKIP 2：轉動 2 變更字母/符號。

A 3：轉動 3 變更類別。

NOTE

・下列字母與符號皆能編輯顯示

$ % & ! () +, -. ; = @[] ^ _ `{} ~A-Z, a-z, 0-9, (space)

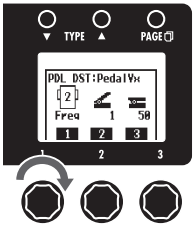
設定特定音色參數

5 設定表情踏板之功能

使用 G3X 的內建表情踏板，或使用 G3 時外接踏板(FP01/FP02)，您可以即時地操控音量與效果參數。

設定控制目的

・按下 PAGE 並轉動右邊效果器的 1，同時會顯示出表情踏板的設定參數。



NOTE

- 啟動可支援自動設定功能的效果器，所有相對應的參數會同時設定到表情踏板上。
- 請參閱「效果器類型與參數」章節，瞭解各種效果器的設定細節。

小秘訣

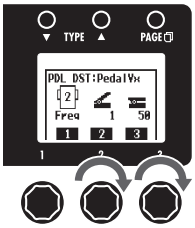
- 輸入音量 INPUT VOL： 用來控制輸入音量。
- 輸出音量 OUTPUT VOL： 用來控制輸出音量。
- 無設定功能 NO ASSIGN： 表情踏板無設定功能。
- 自動設定 AUTO ASSIGN：開啟支援此功能的效果器，參數會自動設定到表情踏板上（如右方表列）。
- 被設定到表情踏板上的效果，可使用踏板開關來控制該效果的開啟或關閉。

效果器類型	自動設定到踏板的參數	
PedalVx	Freq	頻率
PedalCry	Freq	頻率
TheVibe	Speed	速度
PDL Pitch	Bend	彎音
PDL MnPitch	Bend	彎音

設定調整範圍

・轉動右邊效果器的 2 來設定最小值。

・轉動右邊效果器的 3 來設定最大值。



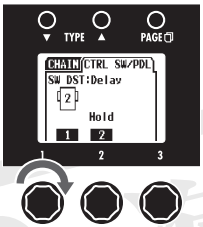
小秘訣

- 最小值能被設定高於最大值，如此一來，踩下表情踏板會降低該效果效果，反之，則增強該效果。
- 使用自動設定功能的時候，參數的最小值與最大值會被自動設定而且不能更改。

6 設定一個外接的踏板開關功能

・按下中間效果器的 PAGE，轉動 1

・指派的效果功能會顯示出來



小秘訣

・BYPASS /靜音
設定BYPASS 或靜音的效果器。

・TAP 節拍
選定偏好的節奏並重複按下踏板開關來設定節奏機、錄音循環和效果器。

・無指派功能
踏板開關無指派任何功能。

・當需要指派踏板開關一個以上的功能時，
請轉動 2 選擇。

NOTE

- 若要使用功能組，對應的效果器需要設定成 ON 狀態。
- 請參閱「效果器類型與參數」章節，瞭解各種效果器的設定細節。
- 將 ZOOM FP01 或 FP02 踏板連接到 G3X，可作為音量踏板使用。

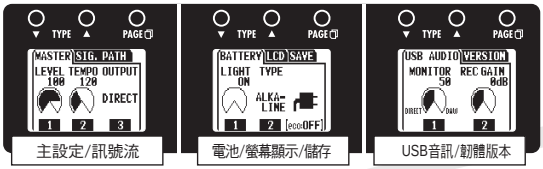
7 離開TOTAL選單

・按下 TOTAL

變更各項設定

1 啟動GLOBAL選單

・按下 GLOBAL



NOTE

・GLOBAL的參數會影響主機的所有音色

2 調整主音量

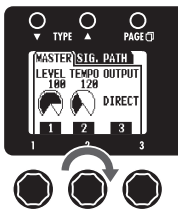
・轉動左邊效果器的 1

NOTE

・設定範圍為 0-120

3 設定主要節拍速度

・轉動左邊效果器的 2



小秘訣

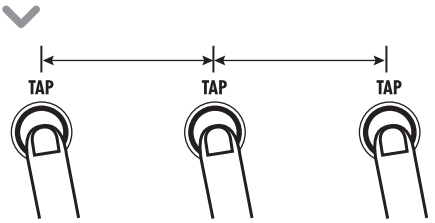
・使用TAP鍵也能設定節拍速度 TAP

NOTE

・節拍速度設定範圍為40-250
・節拍速度將可應用在效果器、節奏類型與錄音循環設定中。

■ 使用TAP鍵來設定節拍速度

・透過按下 TAP 兩次以上來設定節拍速度。

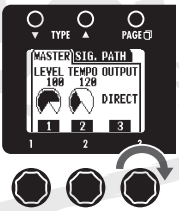


小秘訣

・您也能利用FS01踏板開關來設定節拍速度。
（請參閱第17頁）

4 選擇已連接的音箱設備

・轉動左邊效果器的 3

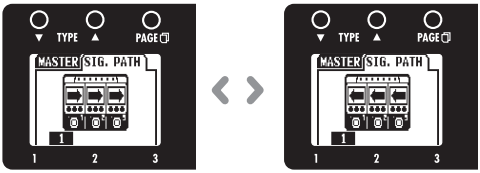


參數值	意義
直接輸出 (DIRECT)	當連接上耳機或監聽喇叭
COMBO音箱前置(COMBO FRONT)	當連接上一般COMBO音箱的輸入孔
STACK音箱前置(STACK FRONT)	當連接一般STACK音箱輸入孔
COMBO音箱後級(COMBO POWER AMP)	當連接一般COMBO音箱RETURN孔
STACK音箱後級(STACK POWER AMP)	當連接一般STACK音箱RETURN孔

5 變更訊號流方向

・按下左邊效果器的 PAGE

・轉動 1 設定訊號流方向

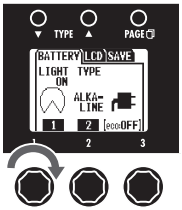


NEXT ›››

變更各項設定

6 設定背光熄滅時間

・轉動中間效果器的 1



NOTE

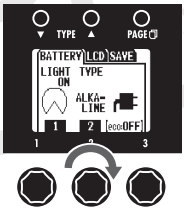
・設定選項為「ON」與1至30秒

小秘訣

・背光熄滅後會能節省用電量

7 選擇電池類型

・轉動中間效果器的 2 設定電池類型為鹼性電池或鎳氫電池



：使用電池進行供電

：使用AC變壓器進行供電

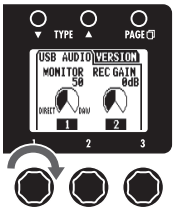
：使用USB線進行供電

NOTE

・為了確保電池剩餘量能顯示正確，請正確選擇電池類型。

8 調整USB音訊監聽音量

・轉動右邊效果器的 1

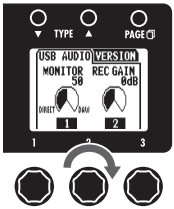


NOTE

・此功能會調整發送訊號與連接上電腦的DAW軟體間以及輸入號與主機處理的平衡。
・設定範圍為0-100
・設定0時，傳送到監聽只有直接的訊號，而設定100時，傳送到監聽只有DAW軟體訊號。

9 調整錄音音量

・轉動右邊效果器的 2

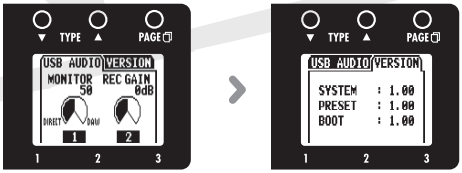


NOTE

- 調整發送至電腦的訊號大小
- 設定範圍為 ±6 dB

10 檢視韌體版本

・按下右邊效果器的 PAGE



小秘訣

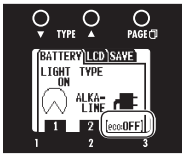
- 最新韌體資訊，請瀏覽 ZOOM 官方網站。 (http://www.zoom.co.jp)

11 離開GLOBAL 選單

・按下 GLOBAL

12 檢視省電模式

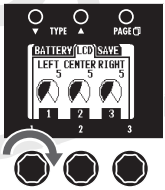
・省電模式開啟/關閉狀態會顯示在電源顯示底下。



13 調整屏幕顯示對比度

・按下中間效果器的 PAGE

・轉動中間效果器的 1 2 3



1： 左邊顯示屏幕

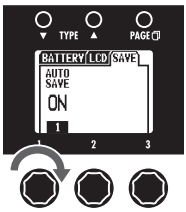
2： 中間顯示屏幕

3： 右邊顯示屏幕

14 設定自動儲存功能

・按下中間效果器的 PAGE

・轉動中間效果器的 1



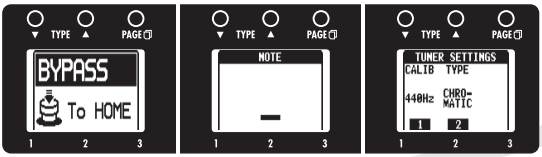
小秘訣

- ON：音色設定變更會自動儲存。
- OFF：音色設定變更需手動操作儲存。(請參閱第12頁)

操作調音器

1 啟動調音器

・按下 (2) 一秒



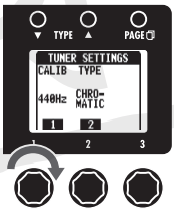
NOTE

・按下 (2) 一秒將會將效果bypass。

・按下 (2) 兩秒將會靜音輸出訊號。

2 變更調音器標準音高

・轉動右邊效果器的 (1)

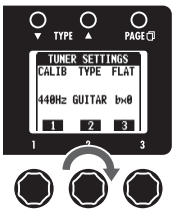


NOTE

・中音A標準音高能被設定為435-445Hz

3 設定調音器類型

・轉動右邊效果器的 (2)



音階類型

音階調音器顯示最近的半音音高的音名以及輸入訊號的音高離此音高還有多遠。

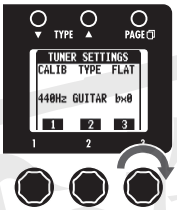
其他調音器類型

依據所選定的類型，最靠近的弦以及輸入訊號的音高離此音高還有多遠。

顯示名稱	意義	琴弦順序 / 音名						
		7	6	5	4	3	2	1
吉他 GUITAR	包括七弦吉他以內的標準吉他調音	B	E	A	D	G	B	E
OPEN A	開放A的調音，所有開放弦為A和弦	–	E	A	E	A	C#	E
OPEN D	開放D的調音，所有開放弦為D和弦	–	D	A	D	F#	A	D
OPEN E	開放E的調音，所有開放弦為E和弦	–	E	B	E	G#	B	E
OPEN G	開放G的調音，所有開放弦為G和弦	–	D	G	D	G	B	D
DADGAD	此調音方法常用來進行tapping彈奏	–	D	A	D	G	A	D

4 使用降弦調音法

・轉動右邊效果器的 3



NOTE

・您可以降低調音1個(♭ 1)、2個(♭ 2)或3個(♭ 3)半音。
・降弦調音法不適用於音階調音器模式(CHROMATIC)。

5 為您的吉他調音

・首先 彈奏你想要調音的開放琴弦，並可選擇下列調音模式：

■ 音階調音器

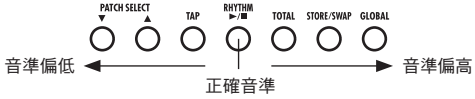
屏幕上會顯示該琴弦最靠近的音準

■ 其他調音器

屏幕上會顯示該琴弦最靠近的音準弦

小秘訣

・在顯示屏幕上的按鍵也會亮燈顯示音準是否精準。



6 結束調音功能

・按下 1 或 2 或 3

操作節奏機

1 啟動節奏

・按下 RHYTHM ▶/■

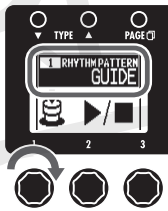
節奏模式　節拍速度　輸出音量

小秘訣

・當使用錄音循環時也能使用節奏模式。

2 選擇節奏模式

・轉動左邊效果器的 1

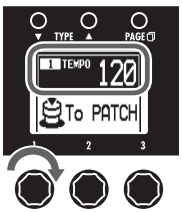


NOTE

・ 參閱第51頁的節奏模式一覽

3 調整節奏拍速

・轉動中間效果器的 1



小秘訣

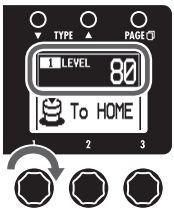
・使用 TAP 設定節奏拍速

NOTE

・設定範圍為40-250
・節拍速度將可應用在效果器、節奏類型與錄音循環設定中。

4 調整節奏程度

・轉動右邊效果器的 1



NOTE

・設定範圍為0-100

5 停止節奏機播放

・按下 1

小秘訣

・按下 1 會重新播放該節奏模式

6 完成節奏機設定

■ 節奏停止而重現出前一頁螢幕

・按下 RHYTHM ▶/■

■ 當背景繼續播放節奏時選取音色

・按下 2

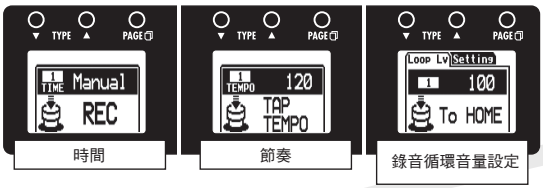
■ 當背景繼續播放節奏時跳回首頁屏幕

・按下 3

操作錄音循環功能

1 啟動錄音循環

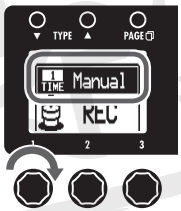
・按下 (3) 一秒



時間　節奏　錄音循環音量設定

2 設定錄音時間

・轉動左邊效果器的 (1)



手動模式
踩下踏板開關開始或停止錄音

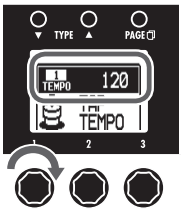
音符模式
經由節拍速度與四分音符來設定錄音時間

NOTE

- 錄音循環功能提供1.5秒至40秒（若開啟復原UNDO功能則有20秒）
- 假如四分音符的數量設定未落於此錄音時間內，系統會自動調整。
- 改變時間TIME設定將會消除目前記憶好的錄音循環。

3 調整節拍速度

・轉動中間效果器的 (1)



小秘訣

- 您也能使用 TAP 來設定節拍速度。
- 如果目前沒有錄製循環樂句，您也能透過按下 (2) 來設定節拍速度。

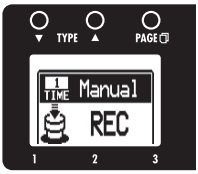
NOTE

- 設定範圍為 40-250
- 節奏拍速會消除當下錄製好循環
- 節拍速度將可應用在效果器、節奏類型與錄音循環設定中。

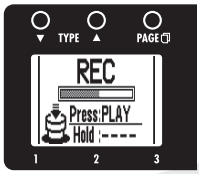
4 錄下樂句並播放

・按下 [1]

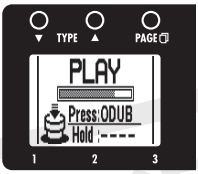
Recording standby



Recording



Loop playing back



■ 若設定成手動模式

・當再次按下 [1] 或已達到最大錄音時間(40秒)時，即可播放剛錄製的錄音循環(屏幕上會顯示PLAY字樣)。

■ 若設定成音符模式

・依照已設定的錄音時間進行錄音並且開始播放錄循環(屏幕上會顯示PLAY字樣)。

小秘訣

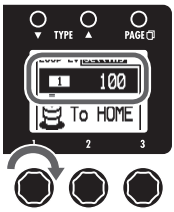
・錄音時，按下 [2] 即可取消錄音。

NOTE

・當使用節奏機時，將會於倒數節拍後開始啟動錄音。
・當使用節奏機時，循環時間將會被量化，所以即使你停止錄音循環一陣子，循環的結束點也將會自動調整成正確的節拍速度。

5 調整循環的播放音量

・轉動右邊效果器的 [1]



NOTE

・設定範圍為0-100

NEXT ›››

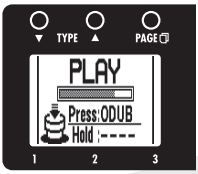
操作錄音循環

6 疊錄一段錄製過的錄音循環

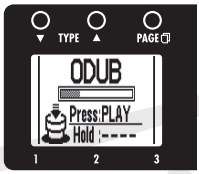
■ 開始疊錄

・在播放錄音循環時，按下 [1]

播放中



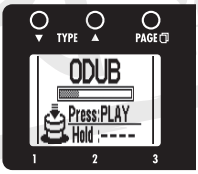
疊錄中



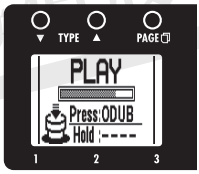
■ 結束疊錄

・再次按下 [1]

疊錄中

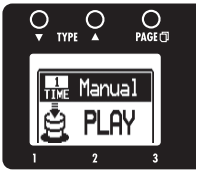


播放中



7 暫停播放循環

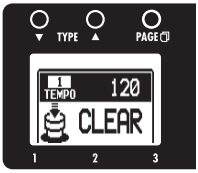
・按下 [2]



8 消除循環紀錄

・長按下 [2]

・屏幕上顯示「清除」



9 跳回首頁屏幕

・按下 3

小秘訣

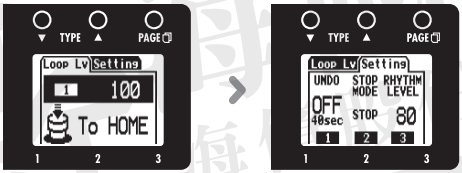
・當播放循環時，您也能跳回首頁屏幕。

NOTE

・跳回首頁屏幕將不會刪除錄音循環。
・電源關閉後將會刪除錄音循環。

10 變更錄音循環功能的設定

・按下右邊效果器的 PAGE



・啟動復原功能
轉動右邊效果器的 1

NOTE

・當啟動復原功能，錄音循環時間將會縮短成20秒。

小秘訣

・當啟動循環功能，您可以長按 1 一秒來取消上一次所疊錄的循環樂句。
・當恢復上一段循環後，您也可以再次長按 1 一秒來儲存上一段的疊錄樂句。

・選擇停止模式
轉動右邊效果器的 2

停止模式	停止播放中的循環
停止 STOP	播放中的循環立即停止
完成 FINISH	待循環整段播完才停止
淡出 FADE OUT	以淡出方式來停止播放中的循環

小秘訣

・即使設定為「完成」與「淡出」模式，按下 2 也能立即將停止正在播放的循環。

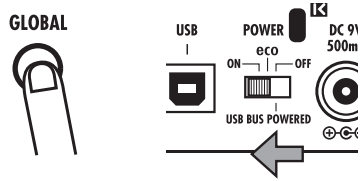
・調整循環樂句的音量
轉動右邊效果器的 1

・調整節奏機的音量
按下右邊效果器的 PAGE 轉動 3

調整表情踏板

1 效準踏板靈敏度

・按下 GLOBAL ○， 將電源開關設定到ON



NOTE

・何時需要校準踏板：
- 踏板操控時效果反應不明顯。
- 輕踩踏板音量或音色變化太過劇烈。

・依照指示說明操作踏板，並於每次操作後按下 STORE/SWAP ○

・校準動作結束後，屏幕上會顯示"OK", 正常操作模式啟動

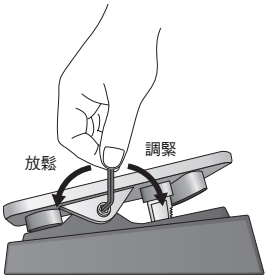
小秘訣

・如果屏幕顯示出"ERROR!"，請重新再做一次校準動作。

2 調整踏板鬆緊度

您可以使用5mm 的六角扳手來調整表情踏板的鬆緊度。

・將六角扳手插入表情踏板側邊的軸承調整螺絲,
向順時鐘方向轉動為調緊， 逆時鐘方向為放鬆。



NOTE

・當您放鬆踏板軸承調整螺絲時，請小心轉動，若鬆開太多可能使會螺絲鬆脫，將無法固定住踏板。

更新韌體

使用更新功能來下載最新版本的韌體

・ZOOM 官方網站 (http://www.zoom.co.jp).

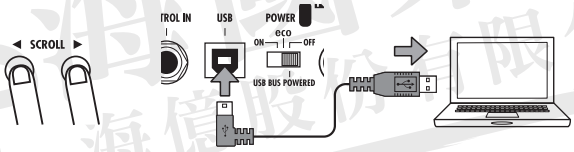
小秘訣

・進入GLOBAL選單來檢視目前最新的韌體（請參閱第21頁）

1 準備更新韌體版本

• 確認電源開關切換為OFF狀態

・當同時按下 ◄ SCROLL ► 時，主機將透過USB線連接上電腦。



・屏幕將會顯示韌體更新的畫面

2 更新韌體

・在您的電腦上執行韌體更新動作

NOTE

・當正在更新韌體時，切勿拔除USB線，避免更新失敗。

小秘訣

・請瀏覽ZOOM官方網站來瞭解如何操作更新步驟。

3 完成韌體更新

・當 G3/G3X 完成更新後，屏幕會顯示更新成功（COMPLETE）

・此時再拔除USB線

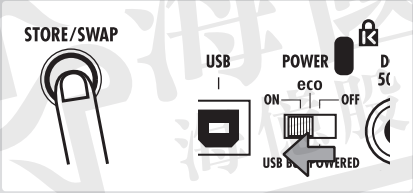
小秘訣

・更新韌體不會讓原有儲存的音色消失。

重新恢復 G3/G3X 原廠預設值

1. 進入原廠預設值畫面

・當按下 STORE/SWAP ，開啟電源開關。



・屏幕將顯示是否恢復原廠預設值的畫面。

2. 確認恢復原廠預設值

・按下 STORE/SWAP

NOTE

・按下除了 STORE/SWAP 的任何其他鍵來取消恢復原廠預設值。

小秘訣

・請務必瞭解恢復原廠預設值的後果，因為當完成恢復原廠預設值的動作後，原本G3/G3X所有新增或儲存的音色將會消失，音色將回到原廠預設值

操作錄音介面功能

主機能運行於下列的作業系統

■ 相容作業系統

Windows

Windows® XP SP3 (32bit) or 更新的版本

Windows® Vista SP1 (32bit, 64bit) 或更新的版本

Windows® 7 (32bit, 64bit)

32bit: Intel® Pentium® 4 18GHz 以上, RAM 1GB 以上

64bit: Intel® Pentium® DualCore 2.7GHz 以上, RAM 2GB 以上

Intel Mac

OS X 10.5/10.6/10.7 或更新的版本

Intel® CoreDuo 183GHz 以上

RAM 1GB 以上

■ 量化(位元率)

16位元

■ 取樣頻率

44.1kHz

欲瞭解此主機的錄音、播放與其他功能，請參閱新手指南。

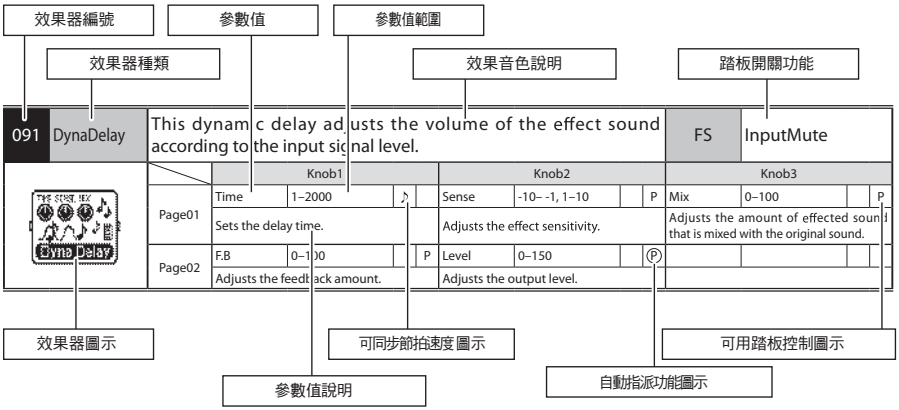
小秘訣

- 你能自行調整G3/G3X與電腦之間的訊號平衡程度。(請參閱第20頁)
- 你能自行調整錄音音量。(請參閱第21頁)
- 當電源開關設定為OFF狀態，G3/G3X能透過USB線進行供電。

NOTE

- 為了監控連接於您吉他的訊號在音訊編輯軟體(DAW)，請設定USB AUDIO MONITOR平衡值為100 (請參閱20頁)。而在其他設定中，電腦與 G3/G3X 的訊號會被混合，使用時會導致輸出訊號有類似flanger的效果音色。

效果器種類與參數值



■ 效果器種類與參數值

001 Comp

This compressor in the style of the MXR Dyna Comp.

	Knob1	Knob2	Knob3
Page01	Sense 0–10 P Adjusts the compressor sensitivity.	Tone 0–10 Adjusts the tone.	Level 0–150 P Adjusts the output level.
Page02	ATTCK Slow, Fast Sets compressor attack speed to Fast or Slow.		

002 RackComp

This compressor allows more detailed adjustment than COMP.

	Knob1	Knob2	Knob3
Page01	THRSH 0–50 P Sets the level that activates the compressor.	Ratio 1–10 Adjusts the compression ratio.	Level 0–150 P Adjusts the output level.
Page02	ATTCK 1–10 Adjusts the compressor attack rate.		

003 M Comp

This compressor provides a more natural sound.

	Knob1	Knob2	Knob3
Page01	THRSH 0–50 P Sets the level that activates the compressor.	Ratio 1–10 Adjusts the compression ratio.	Level 0–150 P Adjusts the output level.
Page02	ATTCK 1–10 Adjusts the compressor attack rate.		

004 SlowATTCK

This effect slows the attack of each note, resulting in a violin-like performance.

	Knob1	Knob2	Knob3
Page01	Time 1–50 P Adjusts the attack time.	Curve 0–10 P Set the curve of volume change during attack.	Level 0–150 P Adjusts the output level.
Page02			

005 ZNR

ZOOM's unique noise reduction cuts noise during pauses in playing without affecting the tone.

	Knob1	Knob2	Knob3
Page01	THRSH 1–25 P Adjusts the effect sensitivity.	DETCT GtrIn, EfxIn Sets control signal detection level.	Level 0–150 P Adjusts the output level.
Page02			

效果器種類與參數值

006 NoiseGate

This is a noise gate that cuts the sound during playing pauses.

	Knob1			Knob2			Knob3		
Page01	THRSH	1–25	P	Level	0–150	P			
	Adjusts the effect sensitivity.			Adjusts the output level.					
Page02									

007 DirtyGate

This vintage style gate features a characteristic way of closing.

	Knob1			Knob2			Knob3		
Page01	THRSH	1–25	P	Level	0–150	P			
	Adjusts the effect sensitivity.			Adjusts the output level.					
Page02									

008 GraphicEQ

This unit has a six band equalizer.

	Knob1			Knob2			Knob3		
Page01	160Hz	-12–12		400Hz	-12–12		800Hz	-12–12	
	Boosts or cuts the low (160 Hz) frequency band.			Boosts or cuts the low-middle (400 Hz) frequency band.			Boosts or cuts the middle (800 Hz) frequency band.		
Page02	3.2kHz	-12–12		6.4kHz	-12–12		12kHz	-12–12	
	Boosts or cuts the high (3.2 kHz) frequency band.			Boosts or cuts the extremely high (6.4 kHz) frequency band.			Boosts or cuts the harmonics (12 kHz) frequency band.		
Page03	Level	0–150	P						
	Adjusts the output level.								

009 ParaEQ

This is a 2-band parametric equalizer.

	Knob1			Knob2			Knob3		
Page01	Freq1	20Hz–20kHz		Q1	0.5, 1, 2, 4, 8, 16		Gain1	-12–12	
	Adjusts center frequency of EQ1.			Adjusts EQ1 Q.			Adjusts EQ1 gain.		
Page02	Freq2	20Hz–20kHz		Q2	0.5, 1, 2, 4, 8, 16		Gain2	-12–12	
	Adjusts center frequency of EQ2.			Adjusts EQ2 Q.			Adjusts EQ2 gain.		
Page03	Level	0–150	P						
	Adjusts the output level.								

010 CombFLTR

This effect uses the comb filter that results from fixing the modulation of the flanger like an equalizer.

	Knob1			Knob2			Knob3		
Page01	Freq	1–50	P	Reso	-10–10	P	Mix	0–100	P
	This sets the emphasized frequency.			Adjusts the intensity of the resonance sound of the effect.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	HiDMP	0–10		Level	0–150	P			
	Adjusts the treble attenuation of the effect sound.			Adjusts the output level.					

011 AutoWah

This effect varies wah in accordance with picking intensity.

	Knob1			Knob2			Knob3		
Page01	Sense	-10–-1, 1–10	P	Reso	0–10	P	Level	0–150	P
	Adjusts the sensitivity of the effect.			Adjusts the intensity of the resonance sound.			Adjusts the output level.		
Page02									

012 Resonance

This effect varies the resonance filter frequency according to picking intensity.

	Knob1			Knob2			Knob3		
Page01	Sense	-10–-1, 1–10	P	Reso	0–10	P	Level	0–150	P
	Adjusts the sensitivity of the effect.			Adjusts the intensity of the resonance sound.			Adjusts the output level.		
Page02									

013 Cry

This effect varies the sound like a talking modulator.

	Knob1	Knob2	Knob3
Page01	Range 1–10 P Adjusts the frequency range processed by the effect.	Reso 0–10 P Adjusts the intensity of the modulation resonance sound.	Sense -10–-1, 1–10 P Adjusts the sensitivity of the effect.
Page02	Bal 0–100 P Adjusts the balance between original and effect sounds.	Level 0–150 P Adjusts the output level.	

014 M-Filter

This envelope filter has the flavor of a MOOG MF-101 low pass filter and can be set in a wide range.

	Knob1	Knob2	Knob3
Page01	Freq 0–100 P Sets minimum frequency of envelope filter.	Sense 0–10 Sets effect sensitivity.	Reso 0–10 P Sets effect resonance.
Page02	Type HPF, BPF, LPF Sets filter type.	Chara 2Pole, 4Pole Adjusts amount of filter applied.	VLCTY Fast, Slow Sets speed of filter action.
Page03	Bal 0–100 P Adjusts the balance between original and effect sounds.	Level 0–150 P Adjusts the output level.	

015 Step

This special effect gives the sound a stepped quality.

	Knob1	Knob2	Knob3
Page01	Depth 0–100 Sets the depth of the modulation.	Rate 0–50 ♪ P Sets the speed of the modulation.	Reso 0–10 P Adjusts the intensity of the modulation resonance sound.
Page02	Shape 0–10 Adjusts the effect envelope.	Level 0–150 P Adjusts the output level.	

016 SeqFLTR

The sequence filter has the flavor of a Z.Vex Seek-Wah.

	Knob1	Knob2	Knob3
Page01	Step 2–8 Adjusts number of sequence steps.	PTTRN 1–8 Sets effect pattern.	Speed 1–50 ♪ P Sets modulation speed.
Page02	Shape 0–10 Sets effect sound envelope.	Reso 0–10 Sets effect resonance.	Level 0–150 P Adjusts the output level.

017 RndmFLTR

This filter effect changes character randomly.

	Knob1	Knob2	Knob3
Page01	Speed 1–50 ♪ P Sets modulation speed.	Range 0–100 P Adjusts frequency range affected.	Reso 0–10 P Sets effect resonance.
Page02	Type HPF, BPF, LPF Sets filter type.	Chara 2Pole, 4Pole Adjusts amount of filter applied.	Bal 0–100 P Adjusts the balance between original and effect sounds.
Page03	Level 0–150 P Adjusts the output level.		

018 Booster

The booster increases signal gain to make the sound more powerful.

	Knob1	Knob2	Knob3
Page01	Gain 0–100 P Adjusts the gain.	Tone 0–100 Adjusts the tone.	Level 0–150 P Adjusts the output level.
Page02			

019 OverDrive

Simulation of the Boss OD-1, the compact effect box that was the first to take the "overdrive" title.

	Knob1	Knob2	Knob3
Page01	Gain 0–100 P Adjusts the gain.	Tone 0–100 Adjusts the tone.	Level 0–150 P Adjusts the output level.
Page02			

NEXT ›››

效果器種類與參數值

020 T Scream

Simulation of the Ibanez TS808, which is loved by many guitarists as a booster and has inspired numerous clones.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

021 Governor

Simulation of the Guv'nor distortion effect from Marshall.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

022 Dist+

Simulation of the MXR distortion+ effect that made distortion popular worldwide.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

023 Dist 1

Simulation of the Boss DS-1 distortion pedal, which has been a long-seller.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

024 Squeak

Simulation of the popular Pro Co Rat famous for its edgy distortion sound.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

025 FuzzSmile

Simulation of the Fuzz Face, which has made rock history with its humorous panel design and smashing sound.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

026 GreatMuff

Simulation of the Electro-Harmonix Big Muff, which is loved by famous artists around the world for its fat, sweet fuzz sound.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

027 MetalWRLD

Simulation of the Boss Metal Zone, which is characterized by long sustain and a powerful lower midrange.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

028 HotBox

Simulation of the compact Matchless Hotbox pre-amplifier with a built-in tube.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tone	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts the tone.		Adjusts the output level.	
Page02						

029 Z Clean

ZOOM original unadorned clean sound.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tone	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts the tone.		Adjusts the output level.	
Page02						

030 Z MP1

An original sound created by merging characteristics of an ADA MP1 and a MARSHALL JCM800.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tone	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts the tone.		Adjusts the output level.	
Page02						

031 Z Bottom

A high gain sound that emphasizes low and middle frequencies.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tone	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts the tone.		Adjusts the output level.	
Page02						

032 Z Dream

A high gain sound for lead playing based on the Mesa Boogie Road King Series II Lead channel.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tone	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts the tone.		Adjusts the output level.	
Page02						

033 Z Scream

An original high gain sound balanced from low to high frequencies.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tone	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts the tone.		Adjusts the output level.	
Page02						

034 Z Neos

A crunch sound modeled on the sound of a modified British class A combo amplifier.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tone	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts the tone.		Adjusts the output level.	
Page02						

035 Z Wild

A high gain sound with even more overdrive boost.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tone	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts the tone.		Adjusts the output level.	
Page02						

NEXT ›››

效果器種類與參數值

036 Lead

Lead a bright and smooth distortion sound.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tone	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts the tone.		Adjusts the output level.	
Page02						

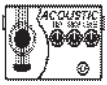
037 ExtremeDS

This distortion effect boasts the highest gain in the world.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tone	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts the tone.		Adjusts the output level.	
Page02						

038 Aco.Sim

This effect changes the tone of an electric guitar to make it sound like an acoustic guitar.



	Knob1		Knob2		Knob3	
Page01	Top	0–100 P	Body	0–100	Level	0–150 P
	Adjusts the unique string tone of acoustic guitars.		Adjusts the body resonance of acoustic guitars.		Adjusts the output level.	
Page02						

039 FD COMBO

Modeled sound of a Fender Twin Reverb ('65), which is loved by guitarists in various genres.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

040 DELUXE-R

This models the sound of a Fender Deluxe Reverb made in 1965.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

041 FD VIBRO

Modeled sound of a '63 Fender Vibroverb.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

042 US BLUES

Crunch sound of a Fender Tweed Bassman.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

043 VX COMBO

Modeled sound of a British combo amplifier representing the 1960s Liverpool sound.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

044 VX JMI

This simulates the sound of an early model of a class-A British combo amp.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

045 BG CRUNCH

Crunch sound of a Mesa Boogie MkIII combo amp.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

046 MATCH 30

Modeled sound of a DC-30 (channel 1), the Matchless flagship combo amp.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

047 CAR DRIVE

This models the sound of a Carr Mercury high-end small combo amp.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

048 TW ROCK

This crunch sound uses the drive channel of a Two Rock Emerald 50, an American boutique amplifier.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

NEXT ›››

效果器種類與參數值

049 TONE CITY

This models the sound of a Sound City 50 Plus Mark 2, a legendary British amplifier.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

050 HW STACK

Modeled sound of the legendary Hiwatt Custom 100 all-tube amplifier from the UK.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

051 TANGERINE

This models the Orange Graphic 120 with its unique design and sound.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

052 B-BREAKER

This models the sound of a Marshall 1962 Bluesbreaker combo amp.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

053 MS CRUNCH

The crunch sound of the Marshall 1959 that has given birth to many legends.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

054 MS 1959

This models the sound of a Marshall 1959 Plexi made in 1969.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

055 MS DRIVE

The high gain sound of a JCM2000 Marshall stack amp.

	Knob1	Knob2	Knob3
Page01	Gain 0–100 P	Tube 0–100	Level 0–150 P
	Adjusts the gain.	Adjusts tube amp compression.	Adjusts the output level.
Page02	Trebl 0–100	Middl 0–100	Bass 0–100
	Adjusts volume of high frequencies.	Adjusts volume of middle frequencies.	Adjusts volume of low frequencies.
Page03	Prese 0–100	CAB See Table 1	
	Adjusts volume of super-high frequencies.	Selects cabinet.	

056 BGN DRIVE

This simulates the lead sound from channel 3 of a Bogner Ecstasy.

	Knob1	Knob2	Knob3
Page01	Gain 0–100 P	Tube 0–100	Level 0–150 P
	Adjusts the gain.	Adjusts tube amp compression.	Adjusts the output level.
Page02	Trebl 0–100	Middl 0–100	Bass 0–100
	Adjusts volume of high frequencies.	Adjusts volume of middle frequencies.	Adjusts volume of low frequencies.
Page03	Prese 0–100	CAB See Table 1	
	Adjusts volume of super-high frequencies.	Selects cabinet.	

057 BG DRIVE

The high gain sound of the Mesa Boogie Dual Rectifier red channel (Vintage mode).

	Knob1	Knob2	Knob3
Page01	Gain 0–100 P	Tube 0–100	Level 0–150 P
	Adjusts the gain.	Adjusts tube amp compression.	Adjusts the output level.
Page02	Trebl 0–100	Middl 0–100	Bass 0–100
	Adjusts volume of high frequencies.	Adjusts volume of middle frequencies.	Adjusts volume of low frequencies.
Page03	Prese 0–100	CAB See Table 1	
	Adjusts volume of super-high frequencies.	Selects cabinet.	

058 DZ DRIVE

The 3-channel high gain sound of a Diezel Herbert, which is a handmade German guitar amplifier that allows control of three independent channels.

	Knob1	Knob2	Knob3
Page01	Gain 0–100 P	Tube 0–100	Level 0–150 P
	Adjusts the gain.	Adjusts tube amp compression.	Adjusts the output level.
Page02	Trebl 0–100	Middl 0–100	Bass 0–100
	Adjusts volume of high frequencies.	Adjusts volume of middle frequencies.	Adjusts volume of low frequencies.
Page03	Prese 0–100	CAB See Table 1	
	Adjusts volume of super-high frequencies.	Selects cabinet.	

059 ALIEN

This simulates the high-gain sound of the Engl Invader, which features a powerful low-end.

	Knob1	Knob2	Knob3
Page01	Gain 0–100 P	Tube 0–100	Level 0–150 P
	Adjusts the gain.	Adjusts tube amp compression.	Adjusts the output level.
Page02	Trebl 0–100	Middl 0–100	Bass 0–100
	Adjusts volume of high frequencies.	Adjusts volume of middle frequencies.	Adjusts volume of low frequencies.
Page03	Prese 0–100	CAB See Table 1	
	Adjusts volume of super-high frequencies.	Selects cabinet.	

060 REVO-1

This simulates the high-gain sound of a Krank Revolution 1 Plus.

	Knob1	Knob2	Knob3
Page01	Gain 0–100 P	Tube 0–100	Level 0–150 P
	Adjusts the gain.	Adjusts tube amp compression.	Adjusts the output level.
Page02	Trebl 0–100	Middl 0–100	Bass 0–100
	Adjusts volume of high frequencies.	Adjusts volume of middle frequencies.	Adjusts volume of low frequencies.
Page03	Prese 0–100	CAB See Table 1	
	Adjusts volume of super-high frequencies.	Selects cabinet.	

NEXT ›››

效果器種類與參數值

061 Tremolo

This effect varies the volume at a regular rate.

	Knob1			Knob2			Knob3		
Page01	Depth	0–100	P	Rate	0–50 ♪	P	Level	0–150	P
	Adjust the depth of the modulation.			Adjusts the rate of the modulation.			Adjusts the output level.		
Page02	Wave	UP 0–UP 9, DWN 0–DWN 9, TRI 0–TRI 9	P						
	Sets the modulation waveform.								

062 Slicer

This effect creates a rhythmical sound by continuously slicing the input.

	Knob1			Knob2			Knob3		
Page01	PTTRN	1–20		Speed	1–50 ♪	P	Bal	0–100	P
	Sets effect pattern.			Sets modulation speed.			Adjusts the balance between original and effect sounds.		
Page02	THRSH	0–50		Level	0–150	P			
	Adjusts effect threshold.			Adjusts the output level.					

063 Phaser

This effect adds a phasing variation to the sound.

	Knob1			Knob2			Knob3		
Page01	Rate	1–50 ♪	P	Color	4 STG, 8 STG, inv 4, inv 8		Level	0–150	P
	Sets the speed of the modulation.			Sets the tone of the effect type.			Adjusts the output level.		
Page02									

064 DuoPhase

This effect combines two phasers.

	Knob1			Knob2			Knob3		
Page01	RateA	1–50 ♪	P	RateB	1–50, SyncA, RvrsA	P	Level	0–150	P
	Adjusts speed of LFO A modulation.			Adjusts speed of LFO B modulation.			Adjusts the output level.		
Page02	ResoA	0–10	P	ResoB	0–10	P	Link	Seri, Para, STR	
	Adjusts resonance of LFO A modulation.			Adjusts resonance of LFO B modulation.			Sets how two phasers are connected.		
Page03	DPT_A	1–100	P	DPT_B	1–100	P			
	Adjusts depth of LFO A modulation.			Adjusts depth of LFO B modulation.					

065 WarpPhase

This phaser has a one way effect.

	Knob1			Knob2			Knob3		
Page01	Speed	1–50 ♪	P	Reso	0–10	P	Level	0–150	P
	Sets modulation speed.			Sets effect resonance.			Adjusts the output level.		
Page02	DRCTN	Go, Back							
	Sets direction of warping.								

066 Chorus

This effect mixes a shifted pitch with the original sound to add movement and thickness.

	Knob1			Knob2			Knob3		
Page01	Depth	0–100		Rate	1–50	P	Mix	0–100	P
	Sets the depth of the modulation.			Sets the speed of the modulation.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Tone	0–10		Level	0–150	P			
	Adjusts the tone.			Adjusts the output level.					

067 Detune

By mixing an effect sound that is slightly pitch-shifted with the original sound, this effect type has a chorus effect without much sense of modulation.

	Knob1			Knob2			Knob3		
Page01	Cent	-25–25		PreD	0–50		Mix	0–100	P
	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.			Sets the pre-delay time of the effect sound.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Tone	0–10		Level	0–150	P			
	Adjusts the tone.			Adjusts the output level.					

068 VintageCE

This is a simulation of the BOSS CE-1.

	Knob1	Knob2	Knob3
Page01	Comp 0–9	Rate 1–50 P	Mix 0–100 P
	Sets the sensitivity of the compressor.	Sets the speed of the modulation.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	Level 0–150 P		
	Adjusts the output level.		

069 StereoCho

This is a stereo chorus with a clear tone.

	Knob1	Knob2	Knob3
Page01	Depth 0–100 P	Rate 1–50 P	Mix 0–100 P
	Sets the depth of the modulation.	Sets the speed of the modulation.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	Tone 0–10	Level 0–150 P	
	Adjusts the tone.	Adjusts the output level.	

070 Ensemble

This is a chorus ensemble that features three-dimensional movement.

	Knob1	Knob2	Knob3
Page01	Depth 0–100	Rate 1–50 P	Mix 0–100 P
	Sets the depth of the modulation.	Sets the speed of the modulation.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	Tone 0–10	Level 0–150 P	
	Adjusts the tone.	Adjusts the output level.	

071 VinFLNGR

This analog flanger sound is similar to an MXR M-117R.

	Knob1	Knob2	Knob3
Page01	Depth 0–100 P	Rate 0–50 ♪ P	Reso -10–10 P
	Sets the depth of the modulation.	Sets the speed of the modulation.	Adjusts the intensity of the modulation resonance.
Page02	PreD 0–50 P	Mix 0–100 P	Level 0–150 P
	Sets pre-delay time of effect sound.	Adjusts the amount of effected sound that is mixed with the original sound.	Adjusts the output level.

072 Flanger

This is a jet sound like an ADA flanger.

	Knob1	Knob2	Knob3
Page01	Depth 0–100 P	Rate 0–50 ♪ P	Reso -10–10 P
	Sets the depth of the modulation.	Sets the speed of the modulation.	Adjusts the intensity of the modulation resonance.
Page02	PreD 0–50 P	Mix 0–100 P	Level 0–150 P
	Sets pre-delay time of effect sound.	Adjusts the amount of effected sound that is mixed with the original sound.	Adjusts the output level.

073 DynaFLNGR

The volume of the effect sound changes according to the input signal level with this dynamic flanger.

	Knob1	Knob2	Knob3
Page01	Depth 0–100	Rate 0–50 ♪ P	Sense -10–-1, 1–10 P
	Sets the depth of the modulation.	Sets the speed of the modulation.	Adjusts the sensitivity of the effect.
Page02	Reso -10–10 P	Level 0–150 P	
	Adjusts the intensity of the modulation resonance.	Adjusts the output level.	

074 Vibrato

This effect automatically adds vibrato.

	Knob1	Knob2	Knob3
Page01	Depth 0–100	Rate 0–50 ♪ P	Bal 0–100 P
	Sets the depth of the modulation.	Sets the speed of the modulation.	Adjusts the balance between original and effect sounds.
Page02	Tone 0–10	Level 0–150 P	
	Adjusts the tone.	Adjusts the output level.	

075 Octave

This effect adds sound one octave and two octaves below the original sound.

	Knob1	Knob2	Knob3
Page01	Oct1 0–100 P	Oct2 0–100 P	Dry 0–100 P
	Adjusts the level of the sound one octave below the effect sound.	Adjusts the level of the sound two octaves below the effect sound.	Adjusts the volume of the unaffected sound.
Page02	Chara 0–100	Tone 0–10	Level 0–150 P
	Adjusts effect character.	Adjusts the tone.	Adjusts the output level.

NEXT ›››

效果器種類與參數值

076 PitchSHFT

This effect shifts the pitch up or down.

	Knob1	Knob2	Knob3
Page01	Shift: -12–12, 24	Tone: 0–10	Bal: 0–100 P
	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	Adjusts the tone.	Adjusts the balance between original and effect sounds.
Page02	Fine: -25–25	Level: 0–150 P	
	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	Adjusts the output level.	

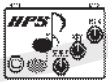
077 MonoPitch

This is a pitch shifter with little sound variance for monophonic (single note) playing.

	Knob1	Knob2	Knob3
Page01	Shift: -12 – 12, 24	Tone: 0–10	Bal: 0–100 P
	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	Adjusts the tone.	Adjusts the balance between original and effect sounds.
Page02	Fine: -25 – 25	Level: 0–150 P	
	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	Adjusts the output level.	

078 HPS

This intelligent pitch shifter outputs the effect sound with the pitch shifted according to scale and key settings.



	Knob1	Knob2	Knob3
Page01	Scale: -6, -5, -4, -3, -m, m, 3, 4, 5, 6 (See Table 2)	Key: C, C#, D, D#, E, F, F#, G, G#, A, A#, B	Mix: 0–100 P
	Sets the pitch of the pitch-shifted sound added to the original sound.	Sets the tonic (root) of the scale used for pitch shifting.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	Tone: 0–10	Level: 0–150 P	
	Adjusts the tone.	Adjusts the output level.	

079 BendCho

This effect provides pitch bending that uses the input signal as trigger and processes each note separately.

	Knob1	Knob2	Knob3
Page01	Depth: 0–100	Time: 0–50 P	Bal: 0–100 P
	Adjusts the effect depth.	Sets time before effect starts.	Adjusts the balance between original and effect sounds.
Page02	Mode: Up, Down	Tone: 0–10	Level: 0–150 P
	Sets direction of pitch bend.	Adjusts the tone.	Adjusts the output level.

080 RingMod

This effect produces a metallic ringing sound. Adjusting the "Freq" parameter results in a drastic change of sound character.

	Knob1	Knob2	Knob3
Page01	Freq: 1–50 P	Tone: 0–10	Bal: 0–100 P
	Sets the frequency of the modulation.	Adjusts the tone.	Adjusts the balance between original and effect sounds.
Page02	Level: 0–150 P		
	Adjusts the output level.		

081 BitCrush

This effect creates a lo-fi sound.

	Knob1	Knob2	Knob3
Page01	Bit: 4–16	SMPL: 0–50 P	Bal: 0–100 P
	Sets bit depth.	Sets sampling rate.	Adjusts the balance between original and effect sounds.
Page02	Tone: 0–10	Level: 0–150 P	
	Adjusts the tone.	Adjusts the output level.	

082 Bomber

This effect produces an explosive sound when picking.

FS: Trigger

	Knob1	Knob2	Knob3
Page01	PTTRN: HndGn, Arm, Bomb, Thndr	Decay: 1–100 P	Bal: 0–100 P
	Sets type of effect sound.	Sets length of reverberations.	Adjusts the balance between original and effect sounds.
Page02	THRSH: 0–50	Power: 0–30	Tone: 0–10
	Adjusts effect threshold.	Adjusts strength of explosive sound.	Adjusts the tone.
Page03	Level: 0–150 P		
	Adjusts the output level.		

083 MonoSynth

This effect produces the sound of a monophonic (single-note playing) guitar synthesizer that detects the pitch of the input signal.

	Knob1		Knob2		Knob3	
Page01	Synth	0–100 P	Dry	0–100 P	Level	0–150 P
	Adjusts synthesizer sound level.		Adjusts level of original sound.		Adjusts the output level.	
Page02	Wave	Sine, Tri, SawUp, SawDn	Tone	0–10	Speed	0–100 P
	Sets waveform.		Adjusts the tone.		Adjusts smoothness of pitch change.	

084 Z-Organ

This effect simulates an organ sound.

	Knob1		Knob2		Knob3	
Page01	Upper	0–100 P	Lower	0–100 P	Dry	0–100 P
	Adjusts volume of high frequencies.		Adjusts volume of low frequencies.		Adjusts level of original sound.	
Page02	HPF	0–10	LPF	0–10	Level	0–150 P
	Adjusts high-pass filter cutoff frequency.		Adjusts low-pass filter cutoff frequency.		Adjusts the output level.	

085 Delay

This long delay has a maximum length of 2500 ms.

FS: Hold, InputMute

	Knob1		Knob2		Knob3	
Page01	Time	1–2500 ♪	F.B	0–100 P	Mix	0–100 P
	Sets the delay time.		Adjusts the feedback amount.		Adjusts the amount of effected sound that is mixed with the original sound.	
Page02	HiDMP	0–10	P-P	MONO, P-P	Level	0–150 P
	Adjusts the treble attenuation of the delay sound.		Sets delay output to mono or ping-pong.		Adjusts the output level.	

086 TapeEcho

This effect simulates a tape echo. Changing the "Time" parameter changes the pitch of the echoes.

FS: InputMute

	Knob1		Knob2		Knob3	
Page01	Time	1–2000 ♪ P	F.B	0–100 P	Mix	0–100 P
	Sets the delay time.		Adjusts the feedback amount.		Adjusts the amount of effected sound that is mixed with the original sound.	
Page02	HiDMP	0–10	Level	0–150 P		
	Adjusts the treble attenuation of the delay sound.		Adjusts the output level.			

087 ModDelay

This delay effect allows the use of modulation.

FS: InputMute

	Knob1		Knob2		Knob3	
Page01	Time	1–2000 ♪	F.B	0–100 P	Mix	0–100 P
	Sets the delay time.		Adjusts the feedback amount.		Adjusts the amount of effected sound that is mixed with the original sound.	
Page02	Rate	1–50 P	Level	0–150 P		
	Sets the speed of the modulation.		Adjusts the output level.			

088 AnalogDly

This analog delay simulation has a long delay with a maximum length of 2500 ms.

FS: Hold, InputMute

	Knob1		Knob2		Knob3	
Page01	Time	1–2500 ♪	F.B	0–100 P	Mix	0–100 P
	Sets the delay time.		Adjusts the feedback amount.		Adjusts the amount of effected sound that is mixed with the original sound.	
Page02	HiDMP	0–10	P-P	MONO, P-P	Level	0–150 P
	Adjusts the treble attenuation of the delay sound.		Sets delay output to mono or ping-pong.		Adjusts the output level.	

089 ReverseDL

This reverse delay is a long delay with a maximum length of 1250 ms.

FS: Hold, InputMute

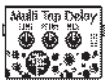
	Knob1		Knob2		Knob3	
Page01	Time	10–1250 ♪	F.B	0–100 P	Bal	0–100 P
	Sets the delay time.		Adjusts the feedback amount.		Adjusts the balance between original and effect sounds.	
Page02	HiDMP	0–10	Level	0–150 P		
	Adjusts the treble attenuation of the delay sound.		Adjusts the output level.			

效果器種類與參數值

090 MultiTapD

This effect produces several delay sounds with different delay times.

FS: InputMute



	Knob1	Knob2	Knob3
Page01	Time 1–2500 ♪	PTTRN 1–8	Mix 0–100 P
	Sets the delay time.	Sets the tap pattern, which varies from rhythmical to random patterns.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	Tone 0–10	Level 0–150 P	
	Adjusts the tone.	Adjusts the output level.	

091 DynaDelay

This dynamic delay adjusts the volume of the effect sound according to the input signal level.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Time 1–2000 ♪	Sense -10– -1, 1–10 P	Mix 0–100 P
	Sets the delay time.	Adjusts the effect sensitivity.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	F.B 0–100 P	Level 0–150 P	
	Adjusts the feedback amount.	Adjusts the output level.	

092 FilterDly

This effect filters a delayed sound.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Time 1–2000 ♪	F.B 0–100 P	Mix 0–100 P
	Sets the delay time.	Adjusts the feedback amount.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	Rate 1–50 P	Depth 0–100 P	Reso 0–10 P
	Sets the speed of the modulation.	Sets the depth of the modulation.	Adjusts the intensity of the modulation resonance.
Page03	Level 0–150 P		
	Adjusts the output level.		

093 PitchDly

This effect applies pitch shift to a delayed sound.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Time 1–2000	Pitch -12–12 P	Mix 0–100 P
	Sets the delay time.	Sets volume of pitch shift applied to delayed sound.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	F.B 0–100 P	Tone 0–10	Level 0–150 P
	Adjusts the feedback amount.	Adjusts the tone.	Adjusts the output level.

094 StereoDly

This stereo delay allows the left and right delay times to be set separately.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	TimeL 1–1000 ♪	TimeR 1–1000 ♪	Mix 0–100 P
	Adjusts delay time of left channel delay.	Adjusts delay time of right channel delay.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	LchFB 0–100 P	RchFB 0–100 P	Level 0–150 P
	Adjusts delay feedback of left channel.	Adjusts delay feedback of right channel.	Adjusts the output level.
Page03	LchLv 0–100 P	RchLv 0–100 P	
	Adjusts delay output of left channel.	Adjusts delay output of right channel.	

095 PhaseDly

This effect applies a phaser to a delayed sound.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Time 1–2000 ♪	F.B 0–100 P	Mix 0–100 P
	Sets the delay time.	Adjusts the feedback amount.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	Rate 1–50 P	Color 4 STG, 8 STG, inv 4, inv 8	Level 0–150 P
	Sets the speed of the modulation.	Sets the tone of the effect type.	Adjusts the output level.

096 TrgHldDly

This delay samples and holds using picking as the trigger.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Time 10–1000	Duty 25–100	Mix 0–100 P
	Sets the delay time.	Sets the time that the sample-and-hold sound is produced.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	THRSH 0–30	Level 0–150 P	
	Adjusts effect threshold.	Adjusts the output level.	

097 HD Reverb

This is a high-definition reverb.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Decay 0–100	Tone 0–10	Mix 0–100 P
	Sets the duration of the reverberations.	Adjusts the tone.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	PreD 1–200	HPF 0–10	Level 0–150 P
	Adjusts the delay between input of the original sound and start of the reverb sound.	Adjusts high-pass filter cutoff frequency.	Adjusts the output level.

098 Hall

This reverb effect simulates the acoustics of a concert hall.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Decay 1–30 P	Tone 0–10	Mix 0–100 P
	Sets the duration of the reverberations.	Adjusts the tone.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	PreD 1–100	Level 0–150 P	
	Adjusts the delay between input of the original sound and start of the reverb sound.	Adjusts the output level.	

099 Room

This reverb effect simulates the acoustics of a room.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Decay 1–30 P	Tone 0–10	Mix 0–100 P
	Sets the duration of the reverberations.	Adjusts the tone.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	PreD 1–100	Level 0–150 P	
	Adjusts the delay between input of the original sound and start of the reverb sound.	Adjusts the output level.	

100 TiledRoom

This reverb effect simulates the acoustics of a tiled room.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Decay 1–30 P	Tone 0–10	Mix 0–100 P
	Sets the duration of the reverberations.	Adjusts the tone.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	PreD 1–100	Level 0–150 P	
	Adjusts the delay between input of the original sound and start of the reverb sound.	Adjusts the output level.	

101 Spring

This reverb effect simulates a spring reverb.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Decay 1–30 P	Tone 0–10	Mix 0–100 P
	Sets the duration of the reverberations.	Adjusts the tone.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	PreD 1–100	Level 0–150 P	
	Adjusts the delay between input of the original sound and start of the reverb sound.	Adjusts the output level.	

102 Arena

This reverb effect simulates the acoustics of a large enclosure such as a sports arena.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Decay 1–30 P	Tone 0–10	Mix 0–100 P
	Sets the duration of the reverberations.	Adjusts the tone.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	PreD 1–100	Level 0–150 P	
	Adjusts the delay between input of the original sound and start of the reverb sound.	Adjusts the output level.	

103 EarlyRef

This effect reproduces only the early reflections of reverb.

	Knob1	Knob2	Knob3
Page01	Decay 1–30	Shape -10–10 P	Mix 0–100 P
	Adjusts the duration of the reverb.	Adjusts the effect envelope.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	Tone 0–10	Level 0–150 P	
	Adjusts the tone.	Adjusts the output level.	

NEXT ›››

效果器種類與參數值

104 Air

This effect reproduces the ambience of a room, to create spatial depth.

	Knob1	Knob2	Knob3
Page01	Size 1–100	Tone 0–10	Mix 0–100 P
	Sets the size of the space.	Adjusts the tone.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	Ref 0–10 P	Level 0–150 P	
	Adjusts the amount of reflection from the wall.	Adjusts the output level.	

105 Comp+OD

This effect combines compressor and overdrive.

	Knob1	Knob2	Knob3
Page01	Comp 0–10	Gain 0–100 P	Level 0–150 P
	Sets compressor strength.	Sets overdrive gain.	Adjusts the output level.
Page02	Tone 0–100		
	Sets overdrive tone.		

106 Comp+Phsr

This effect combines compressor and phaser.

	Knob1	Knob2	Knob3
Page01	Comp 0–10	Rate 1–50 ♪ P	Level 0–150 P
	Sets compressor strength.	Sets the speed of the modulation.	Adjusts the output level.
Page02	Color 4 STG, 8 STG, inv 4, inv 8		
	Sets phaser color.		

107 Comp+AWah

This effect combines compressor and auto-wah.

	Knob1	Knob2	Knob3
Page01	Comp 0–10	Sense -10–-1, 1–10 P	Level 0–150 P
	Sets compressor strength.	Sets auto-wah sensitivity.	Adjusts the output level.
Page02	Reso 0–10 P		
	Sets resonance of auto-wah.		

108 Cho+Dly

This effect combines chorus and delay.

	Knob1	Knob2	Knob3
Page01	ChoRt 1–50 P	ChoMx 0–100 P	DlyTm 1–2000 ♪
	Adjusts chorus rate.	Adjusts chorus mix.	Adjusts delay time.
Page02	DlyFB 0–100 P	DlyMx 0–100 P	Level 0–150 P
	Adjusts delay feedback.	Adjusts delay mix.	Adjusts the output level.

109 Dly+Rev

This effect combines delay and reverb.

	Knob1	Knob2	Knob3
Page01	DlyTm 1–1500 ♪	DlyMx 0–100 P	RevMx 0–100 P
	Adjusts delay time.	Adjusts delay mix.	Adjusts reverb mix.
Page02	DlyFB 0–100 P	Level 0–150 P	
	Adjusts delay feedback.	Adjusts the output level.	

110 Cho+Rev

This effect combines chorus and reverb.

	Knob1	Knob2	Knob3
Page01	ChoRt 1–50 P	ChoMx 0–100 P	RevMx 0–100 P
	Adjusts chorus rate.	Adjusts chorus mix.	Adjusts reverb mix.
Page02	Level 0–150 P		
	Adjusts the output level.		

111 FLG+VCho

This effect combines flanger and vintage chorus.

	Knob1	Knob2	Knob3
Page01	FlgDp 0–100 P	FlgRt 0–50 ♪ P	ChoMx 0–100 P
	Adjusts flanger depth.	Adjusts flanger rate.	Adjusts vintage chorus mix.
Page02	ChoRt 1–50 P	Level 0–150 P	
	Adjusts vintage chorus rate.	Adjusts the output level.	

疑難排解

主機無法開機

●確認電源開關已切至"ON" 若使用USB供電前，請先確認電源開關已切換至"OFF"。

●當使用電池時，確認該電池電量。

無聲或音量非常小

●確認正常地連接導線（參照第4之6頁）

●調整該音色輸出音量（參照第14頁）

●調整整體輸出音量（參照第18頁）

●當使用表情踏板調整音量時，確認已由踏板調整合適的音量

●確認沒有切換成靜音模式（參照第22頁）

●主機可能自行切換至待機狀態（參照第6頁），在待機狀態下，主機將自行中斷輸入與輸出訊號。

有許多雜音

●檢查導線是否已障蔽雜訊。

●僅使用ＺＯＯＭ的ＡＣ電源供應器。

音色不正常破音或有怪聲

●根據輸出設備來設定輸出參數。

●根據吉他主動/被動的拾音器類型來設定主動/被動切換開關。

效果器無法正常運作

假如效果器設定已超過主機本身的效果器處理能力，顯示螢幕會出現"THRU"圖示，此時效果器訊號將會被bypass。

表情踏板無法正常運作

確認表情踏板是否正常設定（參照第16頁）

使用音訊編輯軟體輸入音量偏低

確認輸入音量是否正常設定（參照第21頁）

使用電池時，異常快速地耗電

●是否使用良好無損壞的電池，一般狀況下，鹼性電池應該能有約六小時電力。

●確認電池設定（參照第20頁） 。

規格

效果器種類		116 種
同時運作之效果器數量		6
音色庫與音色數量		10種音色x10組音色庫
取樣頻率		44.1k赫茲
類比/數位轉換格式		24位元模式 128倍超取樣
數位/類比轉換格式		24位元模式 128倍超取樣
訊號處理		32位元浮點運算 & 32位元定點運算
響應頻率範圍		20-40 kHz + 1分貝，-3分貝(負載為10k歐姆)
顯示		LCD x 3
輸入		標準單聲道麥克風插座 輸入音量:-20dBm* 輸入阻抗:1M歐姆 主動/被動（可調整切換）
輸出	右聲道	標準單聲道麥克風插座 最大輸出音量: 線路輸出:+5 dBm *(當輸出負載為10k歐姆以上)
	左聲道/單聲道/耳機	標準立體聲麥克風頭(耳機/線路輸出) 最大輸出音量: 線路輸出:+5 dBm *(當輸出負載為10k歐姆以上) 耳機:20mW + 20mW (當耳機為32歐姆)
	平衡式輸出	XLR 插座（平衡式輸出） 輸出阻抗 100歐姆(熱端-接地, 冷端接地)200歐姆(熱端-冷端) 前/後（可調整切換） 接地 LIFT（可調整切換）
控制輸入孔		FP01/FP02 表情踏板與FS01 腳踏控制器
電源模式		AC 變壓器 直流電9伏特，500 毫安培（內負外正）(ZOOM AD-16) 電池 4個AA鹼性電池可連續使用6小時(鹼性電池) USB供電 USB線路供電
機身尺寸		170mm(D) x 234mm(W) x 54mm(H)
ＵＳＢ介面		USB音訊裝置
重量		1.2公斤
可選購配件		FP01/FP02 表情踏板與FS01 腳踏控制器

• 0dBm = 0.775Vrms

節奏類型

#	節拍類型	拍號
1	GUIDE	4/4
2	8Beat1	4/4
3	8Beat2	4/4
4	8Beat3	4/4
5	8SHFFL	4/4
6	16Beat1	4/4
7	16Beat2	4/4
8	16SHFFL	4/4
9	Rock	4/4
10	Hard	4/4
11	Metal1	4/4
12	Metal2	4/4
13	Thrash	4/4
14	Punk	4/4

#	節拍類型	拍號
15	DnB	4/4
16	Funk1	4/4
17	Funk2	4/4
18	Hiphop	4/4
19	R'nR	4/4
20	Pop1	4/4
21	Pop2	4/4
22	Pop3	4/4
23	Dance1	4/4
24	Dance2	4/4
25	Dance3	4/4
26	Dance4	4/4
27	3Per4	3/4
28	6Per8	3/4

#	節拍類型	拍號
29	5Per4_1	5/4
30	5Per4_2	5/4
31	Latin	4/4
32	Ballad1	4/4
33	Ballad2	3/4
34	Blues1	4/4
35	Blues2	3/4
36	Jazz1	4/4
37	Jazz2	3/4
38	Metro3	3/4
39	Metro4	4/4
40	Metro5	5/4
41	Metro	

■表一

類型	模擬音箱與喇叭
FD COMBO 2x12	Fender Twin Reverb ('65) cabinet with 2x12-inch Jensen speakers
DELUXE-R 1X12	Fender Deluxe Reverb cabinet with 1x12-inch Jensen speaker
FD VIBRO 2x10	Fender Vibroverb ('63) cabinet with 2x10-inch Jensen speakers
US BLUES 4x10	Fender Tweed Bassman cabinet with 4x10-inch Jensen speakers
VX COMBO 2x12	British combo amp cabinet with 2x12-inch Celestion Alnico speakers
VX JMI 2x12	Early model British combo amp cabinet with 2x12-inch Celestion Alnico speakers
BG CRUNCH 1x12	Mesa Boogie MkIII cabinet with 1x12-inch Electro Voice speaker
MATCH 30 2x12	Matchless DC30 cabinet with 2x12-inch Celestion speakers
CAR DRIVE 1x12	Carr Mercury cabinet with 1x12-inch Eminence speaker
TW ROCK 1x12	Two Rock Emerald 50 cabinet with 1x12-inch Fane speaker
TONE CITY 4x12	Cabinet with 4x12-inch Fane speakers
HW STACK 4x12	Hiwatt Custom 100 cabinet with 4x12-inch Fane speakers
TANGERINE 4x12	Orange Graphic 120 cabinet with 4x12-inch Celestion speakers
B-BREAKER 2x12	Marshall Bluesbreaker cabinet with 2x12-inch Celestion speakers
MS CRUNCH 4x12	Marshall 1959 cabinet with 4x12-inch Celestion speakers
MS 1959 4x12	Marshall 1959 B cabinet with 4x12-inch Celestion speakers
MS DRIVE 4x12	Marshall JCM2000 cabinet with 4x12-inch Celestion speakers
BGN DRIVE 4x12	Bogner Ecstasy cabinet with 4x12-inch Celestion speakers
BG DRIVE 4x12	Mesa Boogie Dual Rectifier cabinet with 4x12-inch Celestion speakers
DZ DRIVE 4x12	Diezel Herbert cabinet with 4x12-inch Celestion speakers
ALIEN 4x12	Engl Invader cabinet with 4x12-inch Celestion speakers
REVO-1 4x12	Krank Revolution 1 Plus cabinet with 4x12-inch Eminence speakers
OFF	No cabinet used.

■表二

設定	使用的音階	音程
-6	Major	下行六度
-5		下行五度
-4		下行四度
-3		下行三度
-m	Minor	下行三度
m		上行三度

設定	使用的音階	音程
3	Major	上行三度
4		上行四度
5		上行五度
6		上行六度

■表三

Color	踏板最小值	踏板最大值
1	0 cent	+1 八度
2	0 cent	+2 八度
3	0 cent	-100 cents
4	0 cent	-2 八度
5	0 cent	−∞

Color	踏板最小值	踏板最大值
6	-1 八度 + 原音	+1 八度+ 原音
7	-700 cents + 原音	+500 cents + 原音
8	重覆兩音	Detuned + 原音
9	-∞ (0 Hz) + 原音	+1 八度+ 原音

FCC regulation warning (for U.S.A.)

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment to an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

For EU Countries

Declaration of Conformity:
This product complies with the requirements of
EMC Directive 2004/108/EC,
Low Voltage Directive 2006/95/EC and
ErP Directive 2009/125/EC

Disposal of Old Electrical & Electronic Equipment
(Applicable in European countries with separate collection systems)
This symbol on the product or on its packaging indicates that this product shall not be treated as household waste. Instead it shall be handed over to the applicable collection point for the recycling
of electrical and electronic equipment. By ensuring this product is disposed of correctly, you will help prevent potential negative consequences for the environment and human health, which could otherwise be caused by inappropriate waste handling of this
product. The recycling of materials will help to conserve natural resources. For more detailed information about recycling of this product, please contact your local city office, your household waste
disposal service or the shop where you purchased the product.

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G3-5000-1

G3
Guitar Effects & Amp Simulator

When trying preset patches with a guitar amp, refer to the "Recommended settings for use with typical guitar amps" on the back of this page.

		Patch Name	Comment
A	0	TW Crunch	This crunch sound uses modeling of a Two Rock amp. The light distortion is perfect for backing parts. You can also turn OverDrive ON to get a lead tone with sustain.
	1	Cut Edge	This cutting sound will remind you of 80s new wave. With the sensitivity of the compressor set so that it responds slowly, the attack is emphasized more when picking. This is perfect for guitars with single coil pickups.
	2	VX DRIVE	This drive sound uses Vox AC30TBX modeling and features high-frequency characteristic typical of alnico speakers.
	3	JB Talk	This is a re-creation of the talking modulator sound that can be heard on Jeff Beck's rendition of Superstition.
	4	MS FULLUP	This is a re-creation of the sound of the universally-loved vintage Marshall amp set to full-up. Compared to modern high-gain amps, this sound features a unique saturation.
	5	Strings	This combination of slow attack and stereo delay effects give guitar chords the beautiful sound of a string section. Play long chords slowly with this one.
	6	Elegant	Starting with a tone that stands out well, the combination of short and long delays provides an elegant sound for soloing.
	7	Super Dry	By setting the threshold of the Noise Gate rather high, the sonic waves seem like they are being cut off in this echoless riffing sound.
	8	HW STACK	This crunch sound uses Hiwatt Custom 100 modeling. This patch is great for use with humbucker pickups.
	9	Horizons	A combination of Acoustic, Chorus and Delay+Reverb provides a beautiful acoustic guitar simulation with a warm lush chorus, delay and reverb that smooths out every passage. Great for acoustic rhythm and leads!
B	0	Angra	This drive sound is like the one used by Kiko Loureiro playing lead in Angra. The key is the use of a small amount of delay.
	1	Percussive	This sound is perfect for percussive 16th-note muted backing parts. The keys are the compressor that brings outs the attack and the movement of the phaser.
	2	JTM45	This sound is based on the Marshall JTM45 and combines modeling of a Bassman preamp and a Marshall 1960 cabinet.
	3	MetalChor	A combination of Metal World, Graphic EQ and Stereo Chorus to create a very big and wide rock sound. Great for all rhythm and leads for that huge hard rock tone.
	4	Fat Boost	This fat rhythm tone adds a Booster effect to the Marshall preamp and Bassman cabinet modeling combo.
	5	Rockabilly	The slap delay is strong in this rockabilly sound, and the tremolo adds a retro feel.
	6	DoublePick	A punchy aggressive clean sound great for picked chords or palm-muted, percussive picking.
	7	MachineGun	Inspired by Jimi Hendrix's Machine Gun, this patch uses The Vibe, which is modeled after the Univibe, to generate a unique vibrato.
	8	S.R.V.	Fender Bassman modeling is used to get Stevie Ray Vaughan's blues tone.
	9	10 inch	Ballsy, nasty, heavy sound from all 10 inches.
C	0	Metal	This forceful metal tone brings up the low end. The Delay effect is set to ping-pong to add stereo width.
	1	Octo Stomp	A combination of Octave, Z MP1 and Arena Reverb provides a great heavy tone with a haunting octave effect that lays underneath and a huge reverb that smooths and follows! Makes everything sound huge!
	2	Pure Arp	This bright, clear arpeggio tone brings out lovely harmonics in a tube amp sound.
	3	Fix My Wah	A combination of Metal world, Graphic EQ and Pedal Vox which creates a high-gain rock sound with a wah effect that is fixed to one frequency. Graphic EQ adds some bite on top. Great for rock soloing!
	4	Dreaming	When playing long chords, this filtered sound is like bubbles that appear and soon fade away, creating a dreamlike comfortable feeling.
	5	NoseHarp	Percussive and melodic mono synth with a bit of flange to spice it up.
	6	SHIMMR MAN	Combination of Acoustic, Rack Comp and HD Reverb. Shimmering clean chords ring out with acoustic guitar like qualities.
	7	Destroyer	WARNING! WARNING! Explosive sound using Bomber effect. USE AT YOUR OWN RISK!
	8	STRT SHRED	Combination of OverDrive, Stereo Delay and Tangerine. This tone is designed for fast leads and sweeping arpeggios with a touch of delay.
	9	Velvet Sky	A combination of Flanger Vintage Chorus, Delay+Reverb and the Rack Comp that produces a very lush, clean flanging effect with reverb, delay and nice compression. Great for spacious type clean passages.
D	0	BROKEN	Combination of Dirty Gate and Z Wild sounds like a failing speaker. Interesting response when playing rhythm guitar parts with chord stabs and continuous eighth note percussive strokes.
	1	MinimalSeq	This sequencer sound combines Seq Filter, Warp Phaser and Filter Delay effects. All three effects are synced to the tempo, so this patch is very effective when used with a rhythm or the looper.
	2	Soft Touch	The gentle, enveloping chord sound results from providing a warm clear tone with spatial effects.
	3	UNDERWORLD	Combination of Parametoric EQ, Resonance and LEAD ZOOM 9002. Auto-wah effect with super-low sub-bass tracking. Play a rhythmic pattern or hit one sustaining chord for interesting overtones.
	4	MoogMe	A warm fuzzy synth sound. Great for single-note low-end growl.
	5	Welcome	Welcome to Space. Try single note combinations and hear the planets collide.
	6	FuzzLead	This fuzz tone provides a strong lead tone whether you are using a guitar with single coil or humbucker pickups.
	7	FD CLEAN	Fender Twin Reverb modeling is used for this clean sound. Turn the tremolo on to get the vibrato effect of the Twin Reverb.
	8	Church	Spacious Organ overtones for a wide ambient soundscape.
	9	Legato	The Air effect contributes to a solo sound that adds a reverberation like that of a wind instrument. This patch is good for legato-style playing.
E	0	U2Edge	This is a dotted eighth note delay sound like that employed by U2's guitarist The Edge. The Stereo Delay effect sends the sound left and right.
	1	DZ DRIVE	This high-gain sound uses Diezel Herbert amp modeling. By setting the ZNR DETECT parameter to GtrIn, unnecessary noise is shut out.
	2	MuffDrive	Great Muff for monstrous riffs with monstrous loads of gain and sustain. Adjust the Room Reverb for a more spacious beast.
	3	NiceMiddle	By adding the distortion of the T Scream amp model, a dense mid-range tone suitable for soloing is produced.
	4	FD TWANG	This twangy crunch sound uses Fender Twin Reverb modeling. By putting the Spring Reverb before the amp, the reverberations are also slightly distorted.
	5	Heavy	Noisy midrange distortion. Great for getting on top of a mix if you need to get rowdy and obnoxious.
	6	Tsugaru	By using the pitch shifting of the Bend Chorus effect, a sound reminiscent of the traditional Japanese Tsugaru Shamisen is generated. To maximize this similarity use the rear pickup on a guitar with single coil pickups and pick eighth notes with downward strokes.
	7	TIME BOMB	Combination of Comp, T Scream and Tangerine. A vintage amp on the verge of exploding. Great for aggressive rhythms or solos.
	8	Luscious	A combination of the Acoustic, Arena Reverb and Filter Delay creates a beautiful acoustic sound with a great luscious reverb that swallows you whole and a Filter Delay to give some depth to the sound.
	9	Glam-Rock	This patch uses Orange Graphic 120 modeling to capture a glam rock sound. Two Booster effects jack the mid range up hard.

		Patch Name	Comment
F	0	Automatic	This patch uses the Slicer to generate an automatic backing rhythm. This is a great sound for playing guitar along to electro-style dance music.
	1	RETRO LEAD	Combination of BG Crunch, OverDrive and Air. Clear lead tone with all the sustain and none of the fuzz.
	2	Z.Z	This crunch sound was inspired by ZZ Top's Doubleback. Try it with a guitar that has humbucker pickups.
	3	Nash.UK	This is a country sound that uses the modeled sound of the British Vox AC30TBX amp. Perfect with a Telecaster.
	4	YngDrive	This shred tone is inspired by Yngwie. Run up a harmonic minor scale on a Strat with this one!
	5	RECT DRIVE	This high-gain sound uses Mesa Boogie Dual Rectifier modeling. An optimal gain setting and the Hall Reverb produce a sound that is excellent for riffing.
	6	TnSpank	The sound is good for country soloing when you need clear attack.
	7	VX COMBO	This crunch sound uses Vox AC30TBX modeling. Turn the Stereo Chorus effect on for a wide arpeggio tone.
	8	SonicFilta	A combination of HW Stack and Filter Delay to create a biting Edge type sound but with a great filter effect and lush delay to follow! Great for rhythm and chordal soloing!
	9	TANGERINE	This crunch sound uses Orange Graphic 120 modeling. The combination of the HD Reverb adds dense reverberations.
G	0	CmpCutting	This clean cutting sound combines Comp and Phaser effects. Turn the Auto Wah on to add accents to your playing.
	1	MATCH DRV	This drive sound uses Matchless DC30 modeling. Turn the Booster ON to crank up the gain even more.
	2	Standard	This Patch combines chorus, tape echo and spring reverb effects. Add your own favorite drive effect for a setup that is suitable for all kinds of genres.
	3	Juice	This natural crunch sound adds a detune effect to thicken the sound. This patch is perfect for backing parts with power chords.
	4	Chalk	This slightly distorted crunch sound has a characteristic mid-range. This patch stands out for its unique atmosphere and feeling of space.
	5	Start	Inspired by Kiko Loureiro, the guitarist of Angra, this lead tone has a great playing feel.
	6	HeadCrush	This drive sound was inspired by Megadeth's Endgame album.
	7	LstRythm	This patch re-creates the rhythm guitar sound on Megadeth's My Last Words.
	8	Surf	This is a surf guitar sound with plenty of reverb. The Rack Comp effect gives it a strong attack.
	9	US BLUES	This light blues sound uses Fender Bassman modeling. The combination of Air and Room reverb effects yields a three-dimensional sound.
H	0	DeepArpe	The combination of Chorus and Stereo Chorus effects creates a sound that is great for arpeggios.
	1	DoubleOD	The T Scream is used to make a bedrock sound for backing parts. Turn on the OverDrive, which is set to provide a boost, to get the sustain necessary for a lead part. Use the analog delay as you like.
	2	Guv Boost	This crunch sound uses the Governor effect. The Z Clean is ready to be used to provide a full range boost. You can turn the volume up without changing the gain.
	3	HotBoxFaze	A combination of the Phaser, Hot Box and Noise Gate creates a rockin' overdriven tone with a great swelling phaser and noise gate to quiet it up. Classic in your face Eruption type of solo sound!
	4	Open Wah	Combination of Comb Filter, OverDrive and FD Combo. Using the comb filter creates the sound of an open wah through a vintage tube combo. Try this when overdubbing secondary rhythm guitar tracks.
	5	RabbitHole	Trippy Pitch Delay. Great for dark creepy melody lines.
	6	Sliders	A combination of the Bend Chorus, Metal World and Noise Gate creates an amazingly different effect of recreating sliding into a note or chord just by striking one note or chord without hand movement.
	7	SoDumbize	Infectious filtered grooves.
	8	TapGuns	These added rhythm effects can bring percussive overtones to any idea.
	9	ToneAge	For all your stoner rock needs.
I	0	Echo Run	A combination of the MATCH 30, Stereo Delay & Graphic EQ creates a clean dual time delay effect with some edge from the Graphic EQ. Great for staccato single note rhythm patterns.
	1	GetWet	Rich and wet. Adjust the Time settings for a wide range of lush tones.
	2	TW LEAD	This lead tone uses Two Rock modeling. The combination of analog delay and hall reverb harmonizes perfectly.
	3	Guitar1&2	Who needs another guitar player? This patch will fatten things up nicely.
	4	Crw.Solo	This patch uses T Scream to add a boost to Diezel Herbert modeling. Analog delay is added for a solo sound.
	5	Aphex	In your face stutter effect for percussive attack. Try hitting harmonics or single notes to create a digital glitch effect.
	6	JAZZ BED	A combination of Delay + Reverb and Comp for complex jazz chord voicings that ring out clear and sustain long.
	7	Minor SWG	This patch uses the Acoustic effect to simulate a Maccaferri-type guitar popular in gypsy jazz. Use the front humbucker with this one.
	8	Translator	A combination of Cry, Step and Air. Try playing a continuous funk guitar line. The step filter adds an interesting effect when combined with the Auto Wah.
	9	Funk JZ	Starting with a slightly crunchy drive sound, chorus is added for flavor to get a sonic character used frequently in funky jazz.
J	0	MetaFlange	A combination of Extreme Distortion, Flanger and Noise Gate provides a brutal high-gain distortion with a flanger effect and gate to keep it quiet. All around great Hard Rock tone!
	1	UNDER WATR	A combination of Chorus + Reverb and Comp + Auto Wah for an interesting clean sound for extended chord voicings.
	2	Police	This delay sound was inspired by Walking On The Moon by The Police.
	3	Nirvana	This distortion sound was modeled after the guitar sound of Nirvana's Kurt Cobain. The combination of Dist 1 and Chorus represent typical effect settings that he used.
	4	TriDelay	This set up includes tape echo, filter delay and mod delay effects. You can turn these delay effects on and off as needed, or use all three at once if you like.
	5	PurpleRain	This patch is inspired by Prince's Purple Rain. The width of the sound that you feel when you play an arpeggio with this patch is from heavy use of the Stereo Delay effect.
	6	2000 DRIVE	This drive sound uses Marshall JCM2000 modeling. This is great for guitars with rear humbucker pickups.
	7	FlyReverse	Stereo chorus and reverse delay are combined for a clean sound.
	8	30 CLEAN	This clean tone uses Matchless DC30 modeling. The bright tone and cabinet resonance are its features.
	9	DreamSeq	This is a spacey sound realized by combining Z Dream, Seq Filter and Stereo Delay effects. All you have to do to make music with this patch is turn the volume up on your guitar!

G3 Modeling Description Reference for drive effect types and its original models.

Fender Twin Reverb '65 — FD COMBO

This amp modeling is based on the pre-CBS "Twin Reverb" from 1965 aka "Blackface". This amp has four 7025 (12AX7), one 12AX7 and two 12AT7 total of 7 tubes for preamp section and four 6L6GC tubes for power-amp section and silicon diodes for the rectifier circuit.
The amp incorporates a diode rectifier which is believed to give a tighter sound to than a tube rectifier does, this is the reason for this characteristic glittering sound of this "Twin Reverb".
The original amp has two 12" loudspeakers by Jensen and 80 watts of output power.

VOX AC30TBX — VX COMBO

Tracing back the long history of VOX, one finds that it all began in 1958 under the moniker "Jennings Musical Instruments" (JMI). Originally, this company built amps in the ten to fifteen watt range, but as time went on, the demand for higher-power amps became stronger. It lead to the birth of the famous AC30. The original AC30 had two Alnico Celestion 12" speakers, one EF86 tube for preamp section and one EL84 tube for power-amp section, along with a GZ34 rectifier. In the following years, musicians wanted even higher gain, and VOX responded with the Top Boost unit, an add-on that was later integrated in the AC30TBX. We decided to emulate AC30TBX.

Fender BASSMAN — US BLUES

When it first came out in 1951, the BASSMAN had an output of 26 watts and used a single Jensen 15-inch speaker. After various modifications, it reemerged in 1959 with a 50-watt output and four specially designed Jensen 10-inch speakers. We emulated the "bright" channel of the '59 BASSMAN.
It was introduced at the 1951 NAMM show along with the Precision Bass. This amp was originally intended for bass guitars, but its reedy distortion made it a favorite with some of the early blues giants, and later with many rock guitarists. Of course, the amp continues to be used by many musicians today.

MESA/BOOGIE Mark III — BG CRUNCH

The origin of the MESA/BOOGIE amplifier was a modified Fender Princeton. Randall Smith, an amp tech in San Francisco, souped up these small guitar amps to 100 watts of power and sold them to various clients. The first model was called "Mark I". The second model, the "Mark II" had lead and rhythm channels and a 4-band EQ to give wider variety of tone.
Until the model Mark II, MESA/BOOGIE amps were quite expensive, hand-made amplifiers, but the next model, the "Mark III" was more affordable. It had one 12" loudspeaker and 60 watt of power but retained all of the classic BOOGIE features: simul-power circuitry, the graphic EQ, and three (Rhythm1, Rhythm2 and Lead) separate channels.
We emulated this famous combo amp "Mark III".

HIWATT Custom 100 — HW STACK

The Custom 100 was the flagship amp from HIWATT, a British manufacturer that ranks with Marshall among the British legends. Vintage HIWATT amplifiers, which were made before the mid-1980s, used high-graded military-spec parts and hand-soldered point-to-point wiring. Their sound was the epitome of clean. The pre-stage tubes were ECC83, the power tubes were the same EL34s as used by Marshall. Unlike the glittering clean sound of a Fender amp, the clean sound of a HIWATT is darker, having that characteristic British tone. Especially in the "normal" channel, turning up the volume to maximum will simply increase the sound pressure, without breakup or loss of detail. In the high-gain "brilliant" channel, slight distortion is possible by connecting a guitar with a high-output pickup such as a Les Paul. But the sound always remains detailed and transparent, allowing the listener to clearly pick out the individual notes that make up a chord.

Orange Graphic 120 — TANGERINE

Orange was established in London by Clifford Cooper in 1968. Their most famous amp is the Graphic 120, which is noted for not have any writing on the front panel, but uses illustrations instead to show all its functions. As with many other British amp brands, it uses two ECC83 tubes for the preamp and four EL34 tubes for the power amp. The character of it output tone, however, is quite different from other British amps. Many guitarists of memorable bands have used its unique crunch sound with strong cabinet resonance. Even now, young musicians also love it and its unique covering of orange Tolex.

Marshall 1959 SuperLead100 — MS CRUNCH

This 1959 stack amp that received the nickname "PLEXI" from the material of its front panel is one of the most famous amplifiers in Rock history. Its iconic sound was used on a number of rock albums by many famous guitarists all over the world. It is no exaggeration to say that virtually everybody has heard the sound of this amp at least once. It uses three ECC83 tubes for the preamp section and four EL34 tubes in the power-amp section. Two cabinets with four Celestion 12" speakers complete the package to make this epitome of British Rock. With the volume full up, the aggressive transients and resulting distortion are complemented by smooth harmonics are a guitarist dream.

Marshall JCM2000 — MS DRIVE

"JCM2000" is based on the "PLEXI" amp (aka Old Marshall) whose rich overtones and powerful sound were legendary. It has very a flexible sound and can produce the traditional Marshall sound, modern heavy metal sound or sounds suitable for many musical genres. It has a modern Marshall's standard circuit with four ECC83 tubes in the preamp section and four EL34 tubes for the power section. It is an all-tube amplifier that can produce clean or heavily distorted sound and can be used in all kinds of musical situations. The sound is rather grainy but the response is fast and the guitar cuts through the mix very well. "JCM2000" series has two different models: the TSL and the DSL. We decided to emulate "DSL-100" for this one. We combined this amplifier with a "1960A" cabinet and used the Lead channel that has more distortion.

MESA/BOOGIE Dual Rectifier — BG DRIVE

This modeling is based on Mesa/Boogie Dual Rectifier, which has five 12AX7 tubes in the preamp section, and four 6L6GC tubes in the power-amp section, the amp produces 100 watts of power. Unlike the Mark series, this model gives more priority to the tone shaping, it features a tone control circuit after the volume control. After this model hit the scene, the Mesa/Boogie brand image changed from Fusion to Metal. The distinguishing feature of this amplifier, and its namesake, is of course the rectifier. The sound provided by this modeling is based on the Dual Rectifier which has two rectifier circuits, one of which is tube based and one configured with silicone diodes. The diodes create a tight, high-powered sound, while the tube sound is more soft and warm.

Diezel Herbert — DZ DRIVE

This modern three-channel amp features great tonal versatility, ranging from a clean tone to heavy distortion. In particular, the extremely dry and gritty distortion produced by channel 3 gives a piercing effect that is hard to produce with any other amp. It is a favorite of Heavy Rock bands such as Metallica and Slipknot. The uncluttered sound compliments the tones of a tuned-down guitar. A DEEP control allows further boosting of the bass frequencies, for an extremely low sound.

Two Rock Emerald 50 — TW ROCK

After K&M Analog Designs, LLC was founded in 1999, the company built ten amps with the K&M Analog Designs brand before establishing the TWO ROCK brand. Their tone, achieved through extensive research of vintage amps, combines both the modern and the sublime sound of vintage amps. The Emerald 50 is a 50-watt amp with two channels. The clean channel has a beautiful clean tone that resembles a Fender, and the lead channel allows you to get an extended tone with sustain. This high-end amp with point-to-point wiring is appreciated by many guitarists who are particular about their sound.

MATCHLESS DC30 — MATCH30

Matchless, which appeared in the late 1980s with a focus on excellence, uses Class A circuits and hand-wiring and no printed circuit boards. They lit the fuse for the explosion in interest in boutique amps that continues today. The DC-30, as its model name indicates has roots in the VOX AC30. With two channels, channel 1 uses two 12AX7 tubes for the preamp, while channel 2 uses an EF86 pentode tube to allow the operation of a unique variable tone circuit. The power amp uses four EL84 tubes, while the rectifier uses a 5AR4. The cabinet contains two specially-designed 12-inch Celestion speakers. It features a powerful, dazzling tone that belies its 30-watt power.

Fender Vibroverb '63 — FD VIBRO

This model was created in during a transition period before all Fender amp panels became black in the late 1960s beginning in 1964. Called the "Brown face," this model has a characteristic full tone that is different from the black panel models. The preamp uses five 12AX7 and one 12AT7 for a total of six tubes, while the power uses two 6L6GC tubes. The sound begins to distort when the volume is about halfway up and allows a guitarist to get a great crunch tone. The cabinet includes two 10-inch Jensen speakers that can output full lows and highs. Another characteristic of this amp is the sharp clarity of the sound when chords are played.

BOSS OD-1 — OverDrive

The "OD-1" released by BOSS in 1977 was originally developed to simulate the natural overdrive sound of tube amplifiers, but this stomp box turned out to be popular as a booster used in front of the real tube amplifier to get tighter and more punchy sound with increased gain. The "OD-1" employs an asymmetrical "clipper" section in its circuit design that uses three diodes to create the overdrive sound that both mild and rich in nuances. If you are lucky enough to hear the sound of the real "OD-1", we invite you to try a blind test: to turn off all of the effect modules except the "OD-1" and compare the sound of this modeling and that of the real one. We believe that you will not hear a difference.

Ibanez TS808 — T Scream

This modeled is the early Tube Screamer that was introduced by Ibanez in 1979 for the non-US market. In Japan, it was sold under the MAXON name as the OD808. As the moniker implies, when using the pedal on its own, it produces natural distortion such as when driving a tube amp hard. But it often was used simply as a booster, with gain at 0 and volume at 10, to drive an amp up even further. Normally, this would not change the tone of the amp, but a slight peak in the mid-range gives an overall softer tone. This pedal is also famous for being used by blues guitar legend Stevie Ray Vaughan.

Marshall Guv'nor — Governor

The Marshall official sales talk for this distortion pedal "Guv'nor" was that you could get the distortion sound of the Marshall amps with this small stomp box. Depending on which guitar amps you combine, you can actually get the Marshall amps distortion. There are two different versions of the Guv'nor: the Britain-made ones from 1988 and the Korean-made ones from 1998. This model is based on the original version from 1988. The Guv'nor's characteristic feature is the frequency point you can tweak using the "TREBLE" control. Even if you lower this parameter value, the sound will get fat instead of dull. As you raise the value, the sound will get sweeter and clearer.

MXR Distortion+ — Dist +

MXR, a company founded in the seventies by two high school students, is famous for stomp boxes such as the Dynacomp and Phase 90. In the early days, their products were actually built and painted in their garage and set out to dry in the garden. As the story goes, sometimes small insects would get stuck on the surface, and the lot would be shipped out as is. The pedals soon gained fame in the seventies, but eventually lost their market share to products from large companies like BOSS and others that provided high performance at lower cost. MXR disappeared from the scene, but in the late eighties, Jim Dunlop bought the company and is now producing a number of re-issue models. This pedal was loved by Randy Rhoads who made its "distortion" sound. The hard-edged tone stays detailed when playing fast solos or riffs with the muted lower strings. The music of heavy metal and hard rock wouldn't be the same without it.

BOSS DS-1 — Dist 1

This orange-colored pedal can be called the standard of distortion sound. Among the many distortion pedals from BOSS, it is a big-seller, along with the SD-1. In Japan, sales of the pedal ceased at one point (although production for the U.S. market continued), but as of 2005, the product is available again. This was the only BOSS pedal to be reintroduced to the market in this fashion. The sound is trebly and very "distortion-like", but it can hold its own in a band. This pedal was favored by Joe Satriani and Nirvana's Kurt Cobain.

PROCO RAT — Squeak

This is one of the most widely used pedals. It has only three knobs (Distortion, Filter, Volume), but each knob has a wide adjustment range, allowing for a variety of sound types. With the distortion turned all-the-way up, the fat, up-front sound is similar to a Fuzz pedal. At the twelve o'clock position, it gets crunchy and brings out fine picking nuances, allowing the player to tweak the sound by varying the playing style. Unlike a regular tone control, the filter knob cuts the treble when turned clockwise. This is the secret behind the typical "RAT" sound. This model is simulated by the TONE parameter, but operation is reversed (treble is cut when turned counterclockwise).

Dallas-Arbiter FUZZ FACE — FuzzSmile

"FUZZ FACE" was originally released from the Dallas-Arbiter company in 1966 encased in a uniquely designed housing that literally looked like a face. It was famous for being one of legendary guitarist Jimi Hendrix's favorite pieces of gear. He combined this "FUZZ FACE" with his Marshall amps because at the time, it was hard to get distorted sound from them. The heavy, fat low end and the fuzz sound with long sustain are the characteristics of this unit. The earliest model used two PNP germanium transistors and was very different in sound from the later models using silicon transistors. The model is based on the old Fuzz Face, the earliest, most sought after version that was released.

Electro-Harmonix BIG MUFF — GreatMuff

There are several versions of this pedal. This model is based on the so-called "Ram's Head" from the early seventies, characterized by very long sustain and rich distortion canvas. Players from the 70's associated with this sound are Carlos Santana and Robert Fripp of King Crimson. From the late eighties into the nineties, the grunge movement took over, with Nirvana's Cobain and J. Mascis of Dinosaur Jr. using the pedal to do their thing. Compared to an ordinary fuzz pedal, the BIG MUFF offers rich mid-range and detailed distortion that maintains presence, even when playing chords. The result is a wholly unique sound somewhere between distortion and fuzz.

BOSS MT-2 — MetalWRLD

The "MT-2" ("METAL ZONE") has the most intense distortion of lot. Its unique distortion sound has very fat mid to low range and it has a parametric EQ in addition to the Hi and Low EQ, which is the key to the scooped metal sound. This stomp box is reputed for its flexibility in sound because you can not only get that scooped metal sound by cutting the mid-range and boosting the high and low range but also the overdrive sound by reducing the gain and boosting the mid-range. This is one of the best-selling stomp boxes among many of the popular line-ups of BOSS products. Once connected, a Strat or Les Paul will have the "MT-2" sound regardless of the types of guitar pickups. It was first introduced in 1991 and is still in the BOSS's catalog today!

MATCHLESS HOT BOX — HotBox

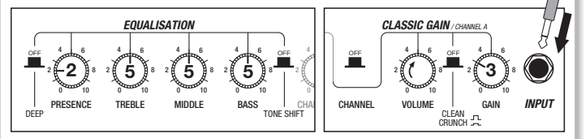
The "HOT BOX" was released as a pedal preamp bearing the MATCHLESS brand name. It uses two 12AX7A tubes for an accurate reproduction of the sound of the "MATCHLESS" guitar amplifiers. It has a compressed sound and a quick response that are distinctive characteristics of tube amps. Its sound is fat and cuts through very well. Even if you crank up the gain to get a distorted sound, you will still retain the nuances of the original guitar tone. Although it is categorized as preamp, the ideal way to get the best possible sound is to connect it, like a regular stomp box, to the input of your guitar amp. Its design features a case that is polished like a mirror and the "MATCHLESS" logo lights up when you turn it on. This "HOT BOX" is literally a magic box you can get the signature sound of "MATCHLESS" amps regardless of the guitar amplifier you connect it to.

Recommended settings for use with typical guitar amps

When using G3 amp modeling with a guitar amp, you should set the OUTPUT item (GLOBAL settings) appropriately for that amp. Some examples along with suitable settings for the guitar amps follow.

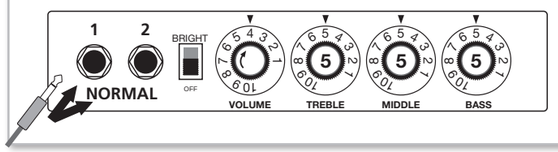
OUTPUT : STACK FRONT

Marshall JCM-2000



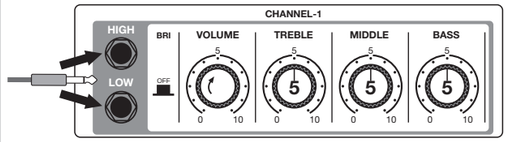
OUTPUT : COMBO FRONT

Fender Twin Reverb



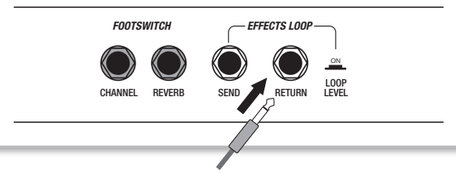
OUTPUT : COMBO FRONT

Roland JC-120



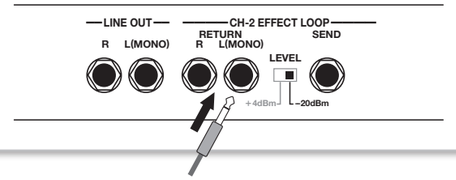
OUTPUT : STACK POWER AMP

Marshall JCM-2000 : RETURN (POWER AMP)



OUTPUT : COMBO POWER AMP

Roland JC-120 : RETURN (POWER AMP)



- When the G3 is connected to an amp's RETURN jack (G3 OUTPUT set to a POWER AMP option), the guitar amp's volume control will not effect the level of the sound from the G3. Use the G3's MASTER LEVEL (GLOBAL settings) to adjust its output volume.
- When using headphones or monitor speakers, set OUTPUT to DIRECT.

USB/Sequel LE Startup Guide

USB/Sequel LE Startup Guide

This USB/Sequel LE Startup Guide explains how to install Sequel LE on a computer, make connections and settings for this unit, and perform recording.

To connect this unit to a computer running Windows 7 (or Windows Vista, XP) and to enable audio input/output, proceed as follows. The installation description uses Windows 7 as an example.

1 Download the latest ASIO driver from the web site of ZOOM Corporation (http://www.zoom.co.jp) and install the driver.

The ASIO driver software is required to enable use of Sequel LE for audio input and output with a computer. Refer to the read_me file included in the download package for instructions on how to install the driver correctly.

NOTE

If the system software is an older version, the product may not be recognized properly by the computer. It is therefore recommended to always keep the system software updated to the latest version. The system software can be downloaded from our web site.

2 Insert the supplied "Sequel LE" CD-ROM into the CD drive of the computer, and perform the installation steps.

Insert the CD-ROM. When the contents of the CD-ROM are shown, double-click "Sequel LE2 for Windows" and then select "Setup.exe". When the language selection screen appears, choose the language to use.
After making the selection, follow the instructions on the screen.

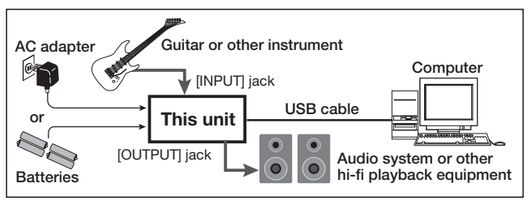
HINT

If nothing happens when you insert the CD-ROM, open the Start menu and select "Computer" ("My Computer" in Windows XP). Then double-click the "Sequel LE 2 for windows" CD-ROM icon to display the contents of the CD-ROM, and double-click the executable file "Setup" ("Setup.exe").

NOTE

During the installation of Sequel LE, a screen asking about installation of activation (software license authentication) management software appears. Install this software, because it is required for registering Sequel LE.

3 Connect this unit to the computer using a USB cable.



NOTE

- If you monitor the audio signal during recording via the audio output of the computer, there will be an audible delay. Be sure to use the [OUTPUT] jack of this unit to monitor the signal.
- When this unit is operated on USB bus power via the USB cable, insufficient power may result in unstable operation or error indications appearing on the computer screen or unit display. In such a case, power the device from an AC adapter.
- Use a high-quality USB cable and keep the connection as short as possible. If USB bus power is supplied to this unit via a USB cable that is more than 3 meters in length, the low voltage warning indication may appear.

HINT

- No special steps are necessary for canceling the USB connection. Simply disconnect the USB cable from the computer.
- When you connect this unit for the first time to a computer running Windows 7, a message saying "New Hardware Found" will appear. Before proceeding, wait a while until this message disappears.

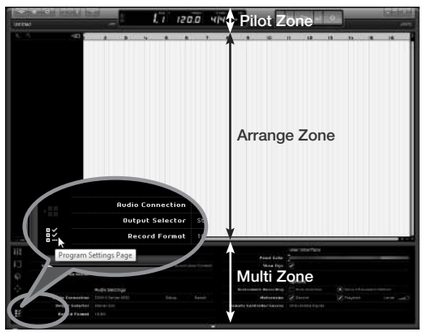
4 Bring up the "Sound" window from the Control Panel and make the input device setting for the computer.

To bring up the "Sound" window, select "Control Panel" from the Start menu and click "Hardware and Sound", then click "Sound".

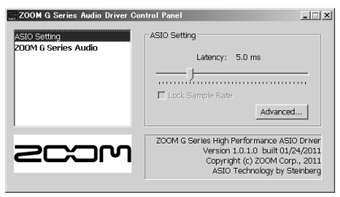
In the "Sound" window, verify that "ZOOM G Series Audio" is listed under the Play and Record devices and that the device is checked. (To switch between Play and Record, click the tabs at the top of the window.)
If the device is not checked, right-click on the icon for the device and click "Set as Default Device" so that a check mark appears.

5 Launch Sequel LE and select "ZOOM G Series ASIO" as the ASIO driver.

To start Sequel LE, double-click the Sequel LE shortcut icon that was created on the desktop.
After Sequel LE starts, click the button in the bottom left corner of the Multi Zone area of the Sequel window to open the settings page. Click the Audio Connection item and select "ZOOM G series ASIO" from the pop-up menu.
When you change the ASIO driver, a confirmation window will appear. Click the "Switch" button.



Next, click the "Setup..." button to open a window where you can set the latency of the ASIO driver. Set the latency as low as possible without causing the sound to drop out during recording and playback.



Continued overleaf

To connect this unit to a computer running MacOS X and enable audio input/output, proceed as follows. The installation description uses Mac OS X v10.6 as an example.

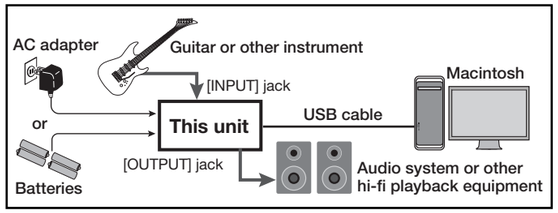
1 Insert the supplied "Sequel LE" CD-ROM into the CD drive of the Macintosh.

The contents of the CD-ROM appear automatically. If nothing happens when you insert the CD-ROM, double-click the "Sequel LE2 for Mac OS X" icon shown on the desktop.

2 Install Sequel LE on the Macintosh.

When the contents of the CD-ROM are shown, double-click "Sequel LE 2.mpkg" to install the software.

3 Connect this unit to the computer using a USB cable.



NOTE

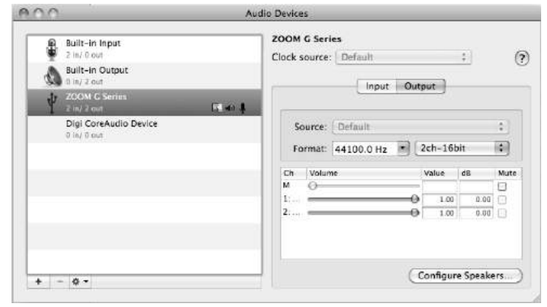
- If you monitor the audio signal during recording via the audio output of the computer, there will be an audible delay. Be sure to use the [OUTPUT] jack of this unit to monitor the signal.
- When this unit is operated on USB bus power via the USB cable, insufficient power may result in unstable operation or error indications appearing on the computer screen or unit display. In such a case, power the device from an AC adapter.
- Use a high-quality USB cable and keep the connection as short as possible. If USB bus power is supplied to this unit via a USB cable that is more than 3 meters in length, the low voltage warning indication may appear.

HINT

No special steps are necessary for canceling the USB connection. Simply disconnect the USB cable from the computer.

4 Open the "Applications" folder and then the "Utilities" folder, and double-click "Audio MIDI Setup".

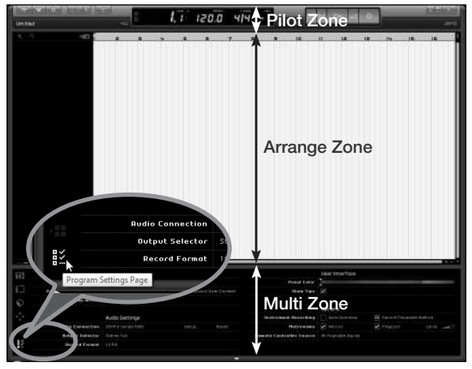
The Audio MIDI Setup screen appears. Click "Audio Devices" and check whether "USB Audio CODEC" is selected as default input/default output.



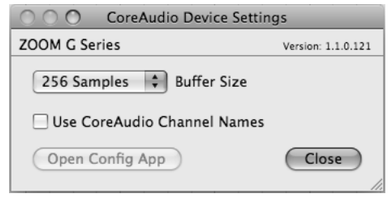
If another item is selected, select the "ZOOM G Series"
After confirming the setting, quit Audio MIDI Setup.

5 Launch Sequel LE and set "ZOOM G Series" as the Audio Connection.

To launch Sequel LE, click Sequel LE icon in the Applications folder. After Sequel LE starts, click the button in the bottom left corner of the Multi Zone area of the Sequel window to open the settings page. Click the Audio Connection item and select "ZOOM G series" from the pop-up menu.
When you change the driver, a confirmation window will appear. Click the "Switch" button.



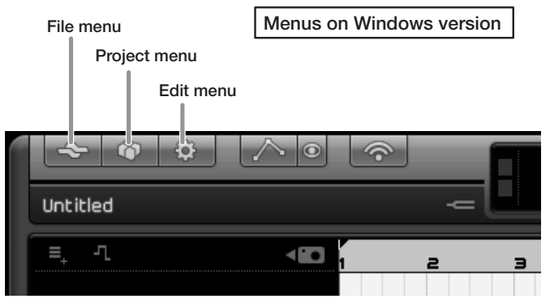
Next, click the "Setup..." button to open a window where you can set the latency (buffer size) of the driver. Set the latency as low as possible without causing the sound to drop out during recording and playback.



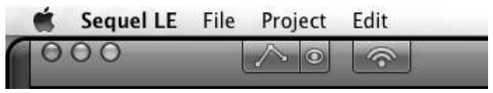
Continued overleaf

6 Select "New Project" from the "Project" menu.

This will close the currently open project and create a new empty project file. If the currently open file has been changed, a message appears asking if you want to save it or not.



In the Mac OS X version, the "File", "Project" and "Edit" menus appear at the upper left corner of the screen.

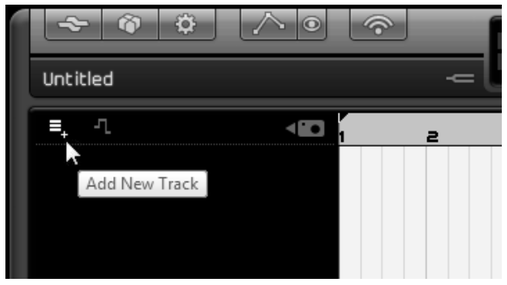


NOTE

After installing Sequel LE, the first time you launch it, a demo project is automatically opened. Even after creating a new project, you can open this demo project again any time by using "Open Project..." from the "Project" menu.

7 Add an audio track.

1. Click the "Add New Track" button at the top of the track list.



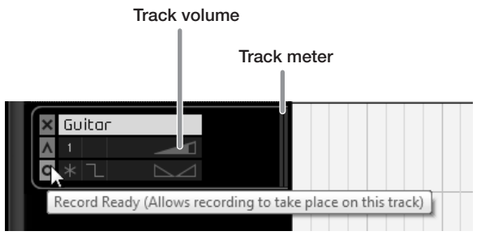
2. Click the "Audio" button at the top of the dialog shown.
3. Select "empty" at the top of the Name list and click the "OK" button to add an audio track to the project.

4. Double-click the track name if you want to edit it. Input "Guitar" here for this example.

8 Set the recording level.

Use the track "Volume" slider to adjust the input volume of the track so that distortion does not occur during recording.

Turn the "Record Ready" button on for the added track so that you can hear the sound of the instrument input on that track.
The level meter to the right of the track setting area moves in response to the input.



HINT

In order to record with better sound quality, adjust the volume so that it is as loud as possible without the signal distorting.

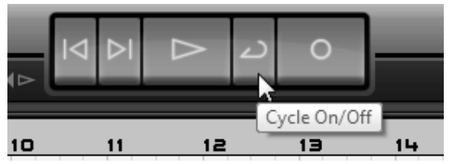
NOTE

- While a track is record ready, the signal input to this audio interface is output directly and the same signal is also output after it passes through the computer once, resulting in a flanger-like sound. To avoid this, set the USB level of the interface all the way to DAW.
- The meter above shows the signal level after processing with Sequel LE. For this reason, after playing the guitar or other instrument, a slight delay might occur before the level meter moves.

9 Record to a track.

1. Press  to return to the beginning of the track before starting recording.

2. At the right side of the Pilot Zone are several buttons used for recording, playback and other controls. Among these, the second one from the right is the "Cycle" button. Confirm that this button is OFF (same color as other buttons).



3. Click the "Record" button to start recording. Recording will start after a two-bar pre-count

4. After you are done performing, press the space key on the computer keyboard to stop recording.

10 Check the recording.

◆Start playback

You can start playback in Sequel using one of the following methods.

- Click the "Play" button.
- Press the space key on the computer keyboard. The space key can be used alternately to start and stop playback.
- Press the "Enter" key on the computer keyboard (numerical keypad).
- Double-click the bottom half of the ruler at the top of the Arrange Zone.

◆Stop playback

You can stop playback using one of the following methods.

- Click the "Play" button during playback.
- Press the space key on the computer keyboard.
- Press the "0" key on the computer keyboard (numerical keypad).

For optimum enjoyment

While using Sequel LE, other applications may slow down drastically or a message such as "Cannot synchronize with USB audio interface" may appear. If this happens frequently, consider taking the following steps to optimize the operation conditions for Sequel LE.

(1) Shut down other applications besides Sequel LE.
In particular, check for resident software and other utilities

(2) Reduce plug-ins (effects, instruments) used by Sequel LE.
When there is a high number of plug-ins, the computer's processing power may not be able to keep up. Reducing the number of tracks for simultaneous playback can also be helpful.

(3) Power the unit from an AC adapter.
When a device designed to use USB power is powered via the USB port, the current supply may sometimes fluctuate, leading to problems. See if using an AC adapter improves operation.

If applications still run very slowly or the computer itself does not function properly, disconnect this unit from the computer and shut down Sequel LE. Then reconnect the USB cable and start Sequel LE again.